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WHOLE NO. 1477



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REFLECTIONS



ON VARIOUS EUROPEAN TOPICS

BY THE EDITOR.

PARIS, June 23, 1908.

SUPPOSE we cover certain musical movements in progress in Western Europe as garnered from newspapers before me. All these matters impinge to some extent on American musical affairs, and may prove of interest to our readers on both sides of the Atlantic.

In reading the appended letter it will remind those who follow this paper that the same theories have been, for years past, promulgated in its columns. I am quite sure, and the record can prove it, that the aggressive policy of *THE MUSICAL COURIER* in favor of recognizing our own home talent at home, and the frequent reference to the similar conditions prevailing in England have at last awakened the Britisher to the facts as they exist in that insular land—a land that has been made a paralyzed victim of the foreign musical system.

TEACHING SINGING.

To the Editor of The London Sunday Times:

SIR—The remarks of your able critic "L. R." upon the attitude of many English singers toward English music opens up a question which is daily growing in importance.

Whatever may have been the case in the past, there can be no doubt that at present Great Britain contains not only a vast amount of excellent musical material, but also the skill and experience needed to give it adequate training. In fact, the only obstacle in the way of England becoming a great musical nation is her reluctance to come into the open and declare that she is one—a modesty that in other directions is hardly a prominent feature of the national character. Yet the belief that only from the Continent can musical excellence come would seem so deeply ingrained in the mind of musical England that nothing but a miracle could remove it.

See how this lamentable superstition works, for example, with regard to the training of those young British vocalists who give promise of exceptional attainments. The very first thing the parents of a budding singer think of is a course of study on the Continent. If that be out of the question on the score of expense, the prospect of training the voice is sometimes abandoned altogether—a waste of talent little short of criminal. In other cases the education is arranged with every regard to economy and none at all for efficiency—usually with disastrous results—in order that it may be followed by a brief visit

to the Continent, made chiefly on account of the prestige it is supposed to secure. The resultant injury to British music is twofold. In the first place, much money which should rightly go toward perfecting, strengthening and nationalizing musical education in this country is diverted to other channels; and, secondly, an imitative turn is given to British musical art. It is well, of course, to have a model—the aspirant for fame usually seeks a foreign one—at the outset of an artistic career, but to remain always with one's eyes fixed upon that model, and with all the faculties absorbed in merely imitative effort, is death to an original and creative art. What the English people sorely need—one at least of their little Celtic neighbors already has it—is confidence in their own ability, which confidence is today fully justified, and in the admirable organizations which exist in this country, and especially in London, for the purpose of training it. As was pointed out recently in a musical paper by one of our leading musicians, to look for the establishment of a National School of Opera, as long as that form of art is dependent on the box office, seems hopeless. But why should it be so? Was not the judgment of that pre-eminent and vastly experienced authority, Dr. Hans Richter, completely vindicated by the result of the recent English opera performances at Covent Garden? There we heard native singers, many of whom were trained in this country, whose voices were a revelation and whose histrionic abilities were such as to give the fairest promise, granted further opportunity for development. Young English singers, trained in metropolitan institutions, are to be found today in nearly every German opera house, while the impresario of one great opera lately asked to have any number of English singers sent him, "because," he said, "they have, at any rate, been taught to sing properly." At the top of the tree in England are singing masters whose proved ability cannot be excelled by any on the Continent, and the hitherto accepted idea that it is necessary to go abroad to study is absolutely wrong. There is today an English School of Singing, and it is receiving full and deserved recognition throughout the world. The sooner the great British public comes to realize that fact, and to act accordingly, the better will it be for itself and the better for music.

Yours, etc., ALBERT VISETTI.

June 5, 1908.

However, as long as royalty and its following, fashion, make the foreign opera and the foreign artists in London the focus

of attention, our New York toadies must imitate the system. For that very reason Americans have many opportunities in London, because they are not English, just as English singers can come to America securing engagements because they are English, and not because they are singers. This same rule opens up Paris and the whole Continent to about one hundred American singers who are now making from nothing a week to \$30 a week in Italy, Germany, France, Great Britain, Belgium, Holland, etc., while the English and foreign singers get more than the latter sum per day when they sing in the United States. Suppose we call that reciprocity. When the English and foreign singers go to the United States, the American managers pay their passage on foreign steamships, and when the American singer comes to Europe, he or she pays the passage on foreign steamships, which is also reciprocity. All I can say is: "Keep it up if it can be kept going much longer." Will this system not end in its own exhaustion?

However, England is doing its utmost to cultivate music among its own people—wholesale. People have asked what becomes of all the cheap fiddles made in Germany, in Markneukirchen and in Klingenthal and here in Mirecourt. This is the reply:

GREAT CHILDREN'S CONCERT.

1,400 YOUNG MUSICIANS AT THE ALEXANDRA PALACE LONDON, Friday, June 19.

A mammoth concert will take place tomorrow at the Alexandra Palace, the artists being 1,400 boy and girl violinists from London County Council and other elementary schools. The event has been organized by the National Union of School Orchestras, which has for its main object the encouragement of the study of instrumental music in elementary schools.

At present 390,000 children are learning to play the violin in England, and the number is rapidly increasing. Over 3,000 violin class instructors are engaged in teaching this army of youthful musicians.

Tomorrow's concert will be the longest which has yet taken place of its kind. The orchestra is made up as follows:

First violins	850
Second violins	490
Other instruments	34
Instructors	20

Twenty stewards will be necessary to marshal the children to their places on the platform. The children will pay their own railway fares, which will aggregate £150, and will also provide 10,000 band parts among them. They have been taught entirely out of school hours.

Nearly 400,000 children in England alone, scratching on 400,000 violins nearly at the same time. That accounts for the high price of rosin, and also for the fact that there is not one English violinist who can get an engagement anywhere to play a solo for two guineas. To organize all these English orchestras requires an enormous force of instrumentalists, among others no less than 200,000 viola players, 200,000 cello players, a division of 100,000 double basses, at least, and innumerable band stands, individual band desks and bows, horse hair, mouthpieces, violin and other cases, strings by the million, bridges and other paraphernalia, and sheet music.

After all, England is looking up. If—Heaven forefend—the English plan were adopted in our country, we should have to provide at least one million fiddles alone. Think of the prospect! It will also be seen from the foregoing that the enthu-

siasm is so intense that the children pay their own railway fares to get to the concert at which they are to perform for nothing. Music hath charms indeed.

A Rich Musician.

THE MUSICAL COURIER announced, in its issue of June 10, the death in London of the song writer, Jacques Blumenthal, at the good old age of 79. Herewith I send an extract of his will:

Mr. Jacques Blumenthal (79), Queen's House, Cheyne Walk, Chelsea, and the Châlet, Blumenthal, Switzerland; composer of "Sunshine and Rain," "My Queen," and many other songs, left £5,000 each to his sister, Rosalie Ritz, and his brother, Julius Blumenthal, and his estate on trust for his wife for life, with power of appointment. In default of appointment by her he bequeathed £200 to his wife's maid, Kate Hunter; £100 each to his cook, Martha Appleton, and his butler, Alban Ayley; £3,000 to the Archbishop of Westminster for Catholic educational institutions; £2,000 to the Royal Academy of Music, for two scholarships; £3,000 to the Royal College of Music, for a scholarship; £2,000 to the Royal Society of Musicians, for charitable purposes; £2,000 to the Roman Catholic Bishop of Brisbane, Queensland, for such purposes as he shall determine; £500 each to the Royal Normal College of Mu-

a German can go to England and get rich by writing "My Queen"?

Copyright on Rolls.

The English Copyright Act has not yet been interpreted by any of the higher tribunals of that country, and some decision on this subject is painfully awaited by some concerns interested in copyright. Their conclusion to support the position of the composers in England may be due to the same wholesome spirit of mercantile justice as inspired our American rollers, and they may succeed in England, as the following from the London Telegraph of June 20 discloses:

Although nothing, of course, can be said at the moment to prejudice a case which still awaits magisterial decision, it may be permissible to draw attention to the curious anomaly which has led to Messrs. Chappell testing the right of owners of piano players and other mechanical instruments to reproduce copyright music. For a long time this important question has engaged the attention of those interested in musical copyright, for, with the multiplication in recent years of piano-players, "talking machines," and the like, it has become evident that steps would have to be taken by publishers and composers to protect their interests.

As the law at present stands, it would seem that the reproduction of songs and other music by perforated rolls and other mechanical means has not been held to constitute infringement of copyright, the decision given in the well-remembered case of Boosey vs. Wright, in which the defendants were manufacturers of perforated rolls for piano-players, having been based upon the interpretation of the law under the Copyright Act of 1842—in other words, of legislation passed long before any mechanical musical instruments save musical boxes and clocks, and such things were dreamt of.

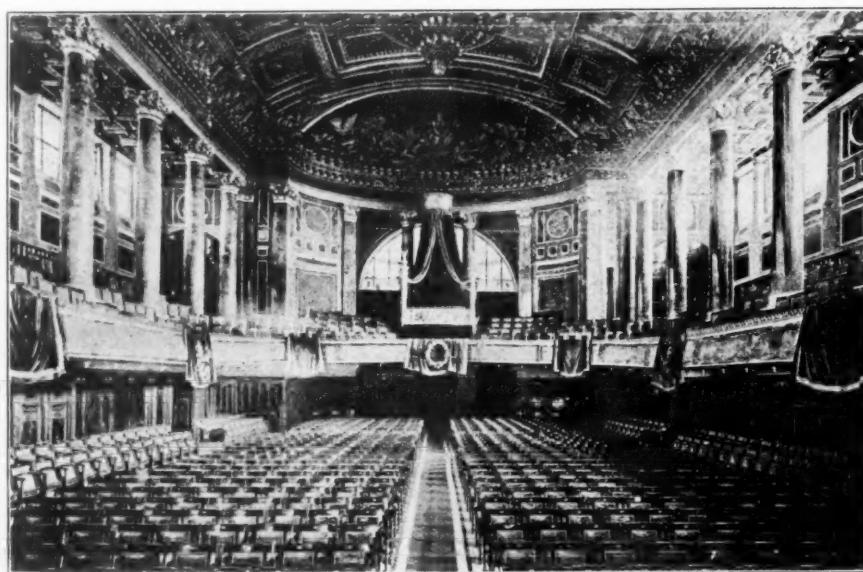
It is now sought to have it definitely established that the Musical Copyright (Summary Proceedings) Act of 1902, strictly construed, applies in one of its provisions to such inventions as perforated rolls and "talking

machine" disks, and the representative piano-player firms, and the most important company engaged in the production of "talking machine" records are as anxious as the owners of copyright music that the rights of the latter should be recognized in this matter, and that, in future, it should be made illegal, without the permission of those who hold such copyright, to reproduce the music which they have acquired. This position is easy to understand when one remembers that, under the existing condition of things, the rights of piano-player and talking machine makers would not be protected, even were they to pay royalties—which the principal companies would be willing enough to do—to the owners of copyright music, against the reproduction at large by similar mechanical means of such music.

No European decision could now, in any manner, affect the late decision or any new decision by our United States Supreme Court on this subject. The court's interpretation on the constitutionality of copyright was definite and so comprehensive as to cover the whole subject now and hereafter. Copyright is based on "writing." The machine roll music is by "device." This should make it impossible ever to construct any new copyright law conflicting with that decision. It would be a waste of time to contravene the decision.

Wilmington, Del., and Damrosch.

It will be remembered that some months ago Damrosch and the organization he advertises as the



LARGE CONCERT HALL OF THE KURHAUS AT WIESBADEN—THE KIND WE DO NOT POSSESS IN AMERICA.

New York Symphony Orchestra gave a concert in Wilmington, Delaware, and that he substituted a violin for a sick flute, and played a substitution without announcing it, said substitution being subsequently criticised in a daily Wilmington paper as if it had been the announced work. I say, it will be remembered. Probably it is forgotten, as I had forgotten all about it until, a few days ago, the mail brought me (there being no other method) the following extract from a Wilmington paper, showing that the question still lingers on the banks of the Brandywine:

THAT DAMROSCH CONCERT.
CHAMPION OF THE GREAT CONDUCTOR FIRES HIS
LAST SHOT.
"MUSIC LOVER" REPLIES TO MR. CROSBY AND PAYS
HIS RESPECTS TO THE EDITOR OF THE
MUSICAL COURIER.

Editor Sunday Star, Dear Sir: Once again will you have the kindness and patience to give over your columns to more "stuff" about this nauseating Damrosch "quarrel"? To my keen delight it brings a new Richmond on the field, but a weak and vacillating one. He proves, just like his associates, in their creakish and foppish attack on a man who perforce was foolish enough to allow one of his musicians, whose guise is as willful as it is comical, inasmuch as they refuse to close my offered prayer for silence on this matter with either a solemn or a shouting "amen."

This new Richmond is somewhat daffodilic in his flattery, but thanks to my knowledge of what befell Porthos of old, I refuse to bite. He styles me a Latin scholar, a tragedian, an effusionist and an erstwhile Shakespearean scholar. Egads! All these in one and one in three. What a monstrosity of learning I must be. The new Richmond honors me, but refuses to join my amen chorus. Poor me! Such complimentary verbiage might have moved Lysannus, but not I. I am chary of men who refuse to say a little amen. He says that my previous letter to you, Mr. Editor, would make a beautiful symphonic poem if it were only set to music. I have no objections to this, provided the new Richmond, assisted by the editor of the New York MUSICAL COURIER, does the work. This friend of the poor dear public is mistaken when he says that the object I set out to accomplish has miscarried. No, it has not, it struck home. I took up the cudgel which was thrown down, in defense of Mr. Damrosch, whom the new Richmond still avers, with all the pugnacity of the Richmond of Bosworth Field, that Mr. Damrosch fooled, mind you, actually fooled the people of Wilmington by playing something he did not have listed on the program, a movement which was made necessary by the illness of one of his players. My only object was the truth, nothing else. The new Richmond and his coterie will not accept the statement of Mr. Damrosch, because they will not take sickness as a "consistent reason." Moreover, Mr. Damrosch dared to play Wagner with only one flute, when, in fact, some of his scores called for three flutes. A schoolboy's complaint! I presume—only presume, if the new Richmond will pardon me—that he and his associates would have had Mr. Damrosch play Schubert, even though his first and second violins, his brass, his reeds, his horns, his trumpets and bassoons had dropped dead. Would they have called this calamity a "consistent reason"? Since when did the new Richmond and his associates awaken to the fact that Mr. Damrosch was touring the country fooling the public with only a part of his orchestra and his one troublesome flute, who had the audacity to get sick when he struck this city?

The orchestra which Mr. Damrosch brought here was the traveling part of the organization and every member is an artist, each of whom knows his instrument and knows how to tune it, which the new Richmond and those he represents will keep in mind. Not all the members of a big orchestra like the New York Symphony Orchestra are taken on a tour for various reasons. How often has the Philadelphia Orchestra split up, some parts going here to give a concert and some there, and yet these composite organizations still retain the name of the Philadelphia Orchestra? To show that the new Richmond and his coterie are spleen-venters is quite easy, when one recalls a statement made by Carl Pohlig, director of the Philadelphia Orchestra, when he assumed charge of that organization. He asked for twenty

more musicians, saying that the orchestra was inadequate to play the numbers he wished to play. This inadequate orchestra played in our city and played Wagner and Schubert, too, but I cannot recall one single instance that the new Richmond or any of his coterie found fault with Pohlig for daring to do what he deplored doing. Not a jot was uttered. But when Mr. Damrosch, the king of them all, the man whom Siegfried Wagner said was the greatest living exponent of her husband's music, the man whom William J. Henderson, the eminent musical critic of the New York Sun, declared stood all alone as a leader in the musical world, came to play for us, the new Richmond and his coterie, in defense of a poor, misguided public, whom Damrosch fooled just because his flutist took sick, took up the gauntlet to show the dear public that while Mr. Damrosch might fool it he could not, be gosh, fool the new Richmond with his tonalities, gamuts and sea pictures; that Mr. Police Reporter and Mr. Fire Reporter could not sit in judgment in the Opera House as make-believe critics. The next time that Damrosch comes here I shall try to induce the newspapers to send the office boy to hear the concert, for he might see sea pictures of carnadine sombre and hue which the Fire Reporter might mistake for a blaze and turn in an alarm.

The new Richmond charges me with indulging in personalities. I deny the allegation. He then attempts to give a statement of the question with a proposition that will not bear sound argumentation, and consequent confirmation. Having

on with Damrosch. I am sure he needs artists who never get sick and who would refuse to fool the public. Then he harps on the inadequacy of the Damrosch organization to play Schubert's "Unfinished" symphony. Does he mean to tell the dear public, for whom he is overly solicitous, that the Wilmington Orchestra is fully equipped to play to their fullest capacity all the numbers scored by that organization in its concerts here last winter? Zounds on such primer argument and quibbling as this! If this is the best argument that he can bring forth he had better draw his helmet over his cranium and go to cover.

Let me close by saying that the diatribes of the New York MUSICAL COURIER, which are directed at every opportunity against Mr. Damrosch are gossamer in effect, and do Mr. Damrosch more good than harm. The editor of that paper should spare his labors, as no one in New York, where Mr. Damrosch is loved and adored, takes him seriously.

Do I hear an "amen" somewhere?

AMANS, SED NON "MUSICIS ERVITUS"—A LOVER
OF MUSIC, BUT NOT A "LEARNED MUSICIAN."

In the first place (stating this only for the benefit of the ignoramus who writes the above, and quotes hog Latin), when Mr. Pohlig asked for an increase of musicians for the Philadelphia Orchestra, it was a natural demand for an equalized increase, not an increase that would disturb orchestral balance. As the ignoramus illustrates how little he knows about these special matters, technical in their character, it may be superfluous to fill space in this paper in any effort to instruct him in these rudiments. Many orchestras are amplified on the accustomed lines, and it is a waste of space to discuss the elements of orchestral structure in these columns. It is too bad that the Damrosch Wilmington incident, which he himself has explained in his affable and indifferent, if not humorous, manner, should find only such defenders as the above.

Do not the people of the cities where these Damrosch concerts are given know by this time how the tour is worked out? I have only to call attention to a criticism of a San Francisco appearance of Damrosch, taken from the Pacific Coast Musical Review and reprinted in THE MUSICAL COURIER of June 10, to prove that this paper does not stand in solitude as the censor of the Damrosch system in this town and other places where it has temporary lodgings.

If Mr. Damrosch on his tours feels disposed to change numbers of the program without notifying the public, and thereby also subject the daily papers, who have no expert music critics, to the ridicule of the local musicians through their published criticisms of compositions that were not played—well, that is a course Mr. Damrosch must decide for himself. It amounts to very little, anyway, if there is no question of conscience, self respect or regard for the daily papers, upon whose articles much of the success of these tours depends. If Mr. Damrosch puts a violin in place of a flute (emergency or not, it is a question of peremptorily doing so inartistic a thing), it is a matter resting entirely with him. Considering the quality of the daily papers and their desire to interview Damrosch as they do any circus owner, armless dime museum freak or balloonist, Mr. Damrosch probably feels himself safe in a return engagement to the same cities in which such things are done.

And now let me call attention to a statement in the above letter which should not be repeated; therefore it is printed once more as a warning. See above: "When Mr. Damrosch, the king of them all (who are the "all"?), the man whom Siegfried Wagner said was the greatest living exponent of her husband's music—" I suppose that ought to suffice.

Let me add one more interesting extract. The above writer, not satisfied with Siegfried and "her" comment, adds that the New York Sun declared that Damrosch "stood all alone as a leader in the musical world." No doubt he does.

This Damrosch question has been a source of much debate in musical New York because the man



PARIS MONUMENT TO GARNIER, IN FRONT OF THE GRAND OPERA HOUSE, WHICH HE DESIGNED.

neither, it can have no conclusion. Therefore, it resolves itself into that which "we Latin scholars" can, ventosum—full of wind, and that's all. As for dealing in personalities, I wish to state that old *Æsop* says that "when you cannot head off fractious mules with sugar you must take a whip." As *Æsop* was sound in his fabulistic philosophy, I take his advice. The real state of this whole "quarrel"—you see I again term it a quarrel, Mr. Editor—was given in my previous letter to your paper, and I stand by my statement. I now subjoin the following: If the musical critics of the local papers, the police reporters and the fire reporters had not dipped their "pens in vitriol" against the Wilmington Orchestra's second concert, and had stinted their praise of Damrosch, would the new Richmond and his coterie have rushed into print condemning them, declaring them incompetent? If these critics were incompetent to set in judgment on Damrosch, they are likewise incompetent to set in judgment on the last concert of the Wilmington Orchestra, which was given more praise than it really deserved, but which praise was not objected to by the new Richmond and his coterie.

The new Richmond says he would go again to hear Damrosch. I advise him to stay away, and I am sure Mr. Damrosch would join me in this advice, as he is quite loath to accept entrance money from any virtuoso such as our Richmond appears to be, but I do advise him to quit this hard shell burg of Wilmington and try to get

is clever and plays a remarkably refined and thorough accompaniment to songs or soloists on the piano, and the paradox which his conducting creates is not understood. I have never tried to analyze it because, after all, it is a mere fleeting incident in the problem of music in New York, although some persons, devoid of the philosophical view, become irritated at the Damrosch intrusion, as I have heard it called; wrongfully, for Damrosch is conducting in our town because we want him. At any moment, say after the Mahler concerts have been heard, we may not want him; but he is here for good and valid reasons, and he deserves all he gets, particularly according to his own rules, because he gets it.

The point about Damrosch's conducting that is of real interest is its possibility, and for the reason that the musicians of his orchestra do not follow his beat except in the relatively easy passages. Hundreds, nay thousands of times, have I carefully watched and studied this interesting psychological and rhythmical curiosity, a curiosity which is supposed to be impossible except among a certain grade of amateurs or among those entirely unacquainted with the rhythmic influence of music as generally accepted by the modern intellect. The orchestra—the New York orchestral musician through long years and habit having become automatically aligned to the system—plays under Damrosch as it would without a conductor except with the interference of his beat. If that interference were removed, the musicians, alone as an orchestra, would give us many interesting performances of the usual symphonic standard repertory works so frequently played. We could not expect them to give us a dignified interpretation of "Don Quixote" or "Tod und Verklärung," or a great production of the G minor of Mozart, or the C minor of Beethoven, or even the "Pathétique," but there would be no such confusing rhythmical interferences as come now when the orchestra disregards Mr. Damrosch's beat, as it does and as it usually has. The cause of this may rest in a nervous condition, in a hesitation, in an indefinite or inexact beat, or in an unmusical conception of rhythm, or it may be due to a lack of command or a difference between the intention and the subsequent physical execution. The annoying consciousness that his orchestra will not follow Mr. Damrosch may be at bottom of this most curious musical problem which New York has had to face.

And this very paradox has caused this paper to hesitate from going into any analysis of W. Damrosch's conducting. It is now too tiresome constantly to reiterate. Oscar Wilde says repetition is death. Why go on for aeons saying the same thing on the same conditions when it is directly against the desire of the people, who are always fed with the pap they want. If New York is satisfied with Damrosch orchestra concerts and the other Damrosch's vocal or choral concerts, why, Heaven bless the dear old, dirty, and noisy, and big bally old town—let it have what it wants.

Personally the people like the Damrosch brothers, like them for their fine business qualities, and if the people like the kind of music the Damrosches put up for them the people will get it, and get it where they deserve to get it. We, after a generation of industrious application to this topic, know about as exactly as it can be known how the Damrosch business operates, and this paper finds no fault with them; never. They are both attending to their business properly, and they therefore deserve their success. But it means just the kind of musical performance that misdirects our ideas of music, classic and modern. Unless outside orchestras visit New York we cannot get a proper hearing of Beethoven, or of Bach, or Mozart, or Brahms, or Wagner, or Strauss, or any moderns. We are paying at a costly rate. And one of the worst features is that those who do not know the genuine article when they hear it, because they so seldom do hear it, imagine that they are hearing the genuine work.

Therein lies one of the worst of all the sorrowful, the really sorrowful, aspects of the New York orchestral situation.

I saw Walter Damrosch at the Metropolitan Opera House on the memorable night when Gustave Mahler, at the "Fidelio" performance, directed the "Leonora No. III" as it never had been heard on our side of the ocean, and as I saw Damrosch look at the conducting I felt that he might be urged by the power of the performance to hesitate before ever again conducting it himself. I asked myself: "Has this man sufficient reverence for Beethoven to make such a decision?" and then, remembering that in a lawsuit in New York he swore that there is in music a style Herbertian, as there is a style Wagnerian, I concluded that we may at any moment hear the "Leonora No. III" conducted by him. At least, I guarantee that I will not hear it. B.

Mr. Blumenberg and His Work.

(From The Musical Courier Extra.)

Any comments by Mr. Blumenberg on piano tone or that which has to do with the quality of any particular make of piano, possess that value to the manufacturer, the dealer, the salesman, the purchaser and the music public that does not attach to the writings of any other man in the journalistic world who deals with such subjects. These articles of Mr. Blumenberg, although written in Paris, indicate how closely in touch with affairs in this country the organization of the Musical Courier Company keeps the head of the concern posted.

It must not be inferred that while Mr. Blumenberg is in Paris he is not busily engaged in the affairs of the organization which he has built up during the last thirty years. Since arriving in Paris, Mr. Blumenberg has been busily occupied with the business of the Musical Courier Company throughout Europe. The heads of the various European departments have been visiting Mr. Blumenberg in Paris, and much has been done in the way of perfecting those relations which bring the two great hemispheres in such close relationship as regards affairs musical. Arthur M. Abell, who has charge of the Berlin office, has spent some little time at the headquarters of THE MUSICAL COURIER in Paris, in consultation with Mr. Blumenberg, as has also Mrs. A. T. King, of the London office (who, by the way, has been continuously connected with the Musical Courier Company for twenty-eight years); M. Marvin Grodzinsky, the Vienna representative, to be followed with visits from Eugene E. Simpson, the Leipzig representative; Mrs. Romeldi-Pattison, the Milan representative; Dr. J. de Jong, the Hague representative; Miss Theresa MacAvoy, the Prague representative, and others connected with the production of The Musical Courier publications. Besides these interviews with those connected with the production of The Musical Courier publications, Mr. Blumenberg has constant interviews with the leading music lights of Europe, and is in close touch with every piano manufacturer in the European section. He also is a constant attendant at the great orchestral and operatic events, and is thus on intimate relations with everything of a high music character that goes on in Paris and the other leading cities of Europe, just as he is when a resident of New York.

All this entails a great amount of work on the part of the head of the Musical Courier organization; yet, notwithstanding this tremendous detail, the writings of Mr. Blumenberg cover more than the combined work of all the so called editors of all the so called piano trade sheets published in this country. And this is but a part of the work of this energetic man, for his contributions to the other publications of the Musical Courier Company are far in excess of those shown in THE MUSICAL COURIER EXTRA. His "Reflections" in THE MUSICAL COURIER, Wednesday Edition, often exceed in length the "Observations" in the EXTRA, and it must be remembered that this work goes on for fifty-two weeks in the year, there seldom being a week that all the papers of the organization do not contain pages of his writings or suggestions as to the business methods and system necessary for the safe conduct of such an enormous commercial enterprise, to say nothing of the affairs of the Blumenberg Press, which employs a larger number of skilled typographical experts, pressmen and binders than there are workmen in the average piano factory of this country.

It is not saying too much to claim that there is not a journalist in this country who does as much literary work, and that of such a high technical character, as this man, notwithstanding the commercial affairs that necessarily come under his supervision. He covers the field of music, literature, political economy, history, sculpture, painting and other arts, to say nothing of his extensive knowledge in the art of piano building, and if it would only be possible to lure him from his retreats into the open in those branches of the arts he reserves for his own enjoyment, there would be given to the world some ideas that would

be accepted as authoritative and original, but there are some fields of this writer's investigations he keeps for his own enjoyment, and they are jealously guarded. It is in those reserved fields that Mr. Blumenberg secures his recreation. His work absorbs about fourteen hours a day.

It can therefore be readily seen that Mr. Blumenberg's trips abroad are not on pleasure bent, but that his time and energies are applied to the perfecting and building up and increasing the scope of the enterprise which is encompassed within the organization and subsidiary organization of what is known as the Musical Courier Company and the Blumenberg Press.

It may interest those who follow the writings of Mr. Blumenberg to know that every line of his articles prepared in Paris is written longhand, which in itself entails a tremendous amount of physical labor.

These facts are given simply as matters of interest to those who appreciate a success in this day and time, and this is written by a member of the staff of THE MUSICAL COURIER EXTRA who has been closely identified with the work of Mr. Blumenberg for many years.



Oliver Ditson Novelties.

Part Songs for Mixed Voices: "In the Time of Roses," by Luise Reichardt (1778-1825), arranged by N. Clifford Page. A melodious and well written little piece, certain to appeal to all kinds and classes of hearers.

Part Songs for Men's Voices: "Too Young for Love," by William Gerstley; a sprightly and useful number, set to words by Oliver Wendell Holmes. "Rock of Ages, Cleft for Me," by William R. Spence, is a hymn anthem especially suitable for church use, but equally as effective elsewhere. "The Poet's Lot" (text by O. W. Holmes), by William Gerstley, is a selection half whimsical, half humorous, and undoubtedly attractive when delivered with understanding.

"The Thorn," song for high voice, words and music by Farnum F. Dorsey. A short ballad with pretty sentiment in text and melodious appeal in music.

"The Wind Speaks," poem by William H. Hayne, music by G. A. Grant-Schaefer. A spirited song with an unusually poetical ending.

"Raindrops," for the piano, by Carl William Kern. A good teaching piece, well put together, ingratiating in melody, and skillful in piano idiom. The same praise can safely be extended to Kern's "Golden Rod" (mazurka de salon), "Pearls of Dew" (capriccietto), and "Morning Dews" (caprice).

Carl Reinecke needs no introduction to the musical public, nor is it necessary at this late day to expatiate upon his virtues as a composer for piano. His set of teaching pieces, "The four Seasons," are gems of their kind. The separate numbers are "Cuckoo's Song," "Reaper's Song," "At the Spinning Wheel" and "Winter Festival." Another interesting Reinecke opus is his set of "Old and New Dances," in easy setting, "Mazurka," "Polka," "Gavotte," "Bourée," "Courante" and "Sarabande."

Emil Otto's piano duet, "The Child and the Bird," and the same composer's "Chimes," for piano solo, are facile teaching pieces of charm and merit.

"Prelude," for piano, by N. Irving Hyatt. A mood study in harmony and color chords. It is a useful concert encore or salon number.

"Marie Louise," valse de salon for piano, by D. Savino, is exactly what its name implies, a graceful and pleasing composition.

"Birthday Gavotte," by Franz Behr, is a novelty, in the shape of a charming little morceau for six hands, i. e., for three players at one piano.

Roy Lamont Smith is represented with three suave and playable piano pieces for teaching use, "Tarantella," "Spring Sunshine" and "Dance of the Imps."

A piano series called "Saturday in Town," consisting of ten numbers, by Charles Wakefield Cadman, is full of humor and the kind of musical tricks that delight the young folks—and also some of the older ones. The titles of the pieces tell their own tale: "Bulbul," Persian fantasy; "In the Hammock"; "A Trip to the Park"; "Seven O'clock in the Morning"; "Scrubbing Song"; "Mister Policeman"; "The Curfew"; "A Day Dream"; "Evening Frolic." This is really unusually useful teaching material, as the subtitles in the musical text arouse the fancy and interpretative ability of the learner.

24 LUITPOLD STRASSE,
BERLIN, W., June 29, 1908.

Rimsky-Korsakoff, whose death has caused not only his native country, but the entire musical world to go into mourning, was the most industrious composer Russia ever produced. He tried his hand at every form of musical creation, but his individuality was best revealed in opera, and it was in this field also that he developed the greatest dexterity. The idea is generally prevalent that Nikolai Andreievitsch Rimsky-Korsakoff was a very old man, but this was not the case, as he was only in his sixty-fourth year when he died. In his operatic works he displayed an amazing versatility. What greater contrast can there be than between the subdued classical grace of his "Mozart and Salieri" and his wild fantastic, "Sadko," which was written but a little while later? And what a difference again between his "Servilia," which plays in Rome under Nero, and his so characteristically autumnal tale, "Katschei the Immortal." His "Woywoda," one of his latest works, composed in 1905, was promised us by the Russian operatic ensemble, but it was not given. His "Snowflakes," which was recently brought out in Paris at the Opéra Comique, was also announced in the Russian repertory, but it was not produced. Besides his long list of works for the stage, Rimsky-Korsakoff also achieved much success with his symphonies; these do not reveal as strong and individual a note of invention as his operas, but they are melodious, harmonically interesting, often original, and brilliantly orchestrated.

Ernest von Mendelssohn, a nephew of the famous composer, has presented his magnificent collection of manuscripts to the Kaiser, and the Berlin Royal Library will henceforth have these treasures in its possession. It is one of the most remarkable collections in the world and contains among other things the original autograph manuscripts of the Mendelssohn violin concerto, of three Beethoven symphonies—the famous C minor, the fourth and the seventh; also the septet, op. 20; the C major quintet, op. 29, the great B flat trio, op. 97; six string quartets, viz., the F major, op. 50; the E flat,

op. 74; the E flat, op. 127; the B flat major, op. 130; the C sharp minor, op. 131, and the A minor, op. 132. The three Beethoven symphonies are complete, every note being in Beethoven's own hand; of the quartets three are also complete, but parts of the others are lacking. Beethoven is further represented with the E major overture and the first and second finales to "Fidelio," also a very interesting sketch book. The Berlin Royal Library already had a priceless collection of manuscripts and these new treasures form a most valuable and welcome addition to this store. The Emperor has expressed his gratitude by ordering the portraits of Ernst von Mendelssohn and of his father for the Manuscript Hall of the Royal Library. They will be painted by Professor Schwarz, whose recent portrait of the Kaiser has attracted so much attention.

with Sbruewa and Kousnetzowa. Bonatschitsch's voice production and style of singing are essentially Italian, and in many ways he suggests Bonci. His repertory is large and includes all the principal lyric tenor roles of the Russian, Italian and French schools. He also has a very sympathetic stage presence. He has sung very little outside of his native country, but he will probably return to Berlin next season.

■ ■ ■

An interesting question concerning the "protection of melody" has just been decided in the Saxon courts by a suit brought against Gottlieb Noren by the publisher of Richard Strauss' symphonic poem, "Heldenleben." In his symphonic work, "Kaleidoskop," which was successfully performed at the Dresden Music Festival last year, Noren, in the last variation and fugue of the finale, has utilized two themes from "Heldenleben"; in the dedication, which reads "to a famous contemporary," Noren indicates that he had no intention of plagiarizing, but that he simply wished to do homage to his famous colleague, and Strauss himself congratulated the composer on the success of his work. But the publisher of "Heldenleben" thought otherwise. Paragraph 13 of the law for the protection of authors reads: "It is not permissible to take a melody from a musical composition and make use of it in a new work." This was the first time since the enactment of this law that the question of "Schutz der Melodie" has come up in the courts, and it is interesting for musicians, as well as for lawyers, to learn what the decision has been in the matter. The whole affair was submitted to a commission of experts, which was called together by the court to decide. These experts made the following statement: "According to the rules of musical composition, neither the principal theme nor the secondary (widersacher) theme is a melody in 'Heldenleben.' In the science of music there is a distinct difference between motive, leading motive, theme, phrase and melody. While a motive represents the smallest independent unity of musical thought, and a theme a chain of repeating or collected motives, the expression 'melody,' from the very nature of its origin—melodia—being derived from melos (member) and ode (song)—represents a series of tones which embodies the musical thought in an artistic singable form, as a logical well-rounded off whole. The melodious element of music can be given expression in a motive as well as in a theme, but a melodious motive or a well-sounding theme is no melody. The principal theme of 'Heldenleben' may well be called a melodious theme; it is, however, not a melody, and the 'Widersache' theme is in conscious and direct opposition to a melody. However, as the melody is the really attractive and volksthümlich part of a composition, protection has been granted it in a new law concerning authors to prevent plagiarism, but the employment of motives and themes from other compositions in the shape of elaboration and new arrangements is still permissible. The differentiation in thus protecting the music of authors is not inconsistent, because a motive or theme is capable of the most varied changes and artistic elaboration, while a melody, owing to the finished form in which it appears, cannot bear such changes without losing its individuality. Through changes in arrangements of themes and motives, on the other hand, a wholly new and individual work can be created, while the utilization of a melody, which can only appear as a whole, proves the intention to profit from other composers' ideas." So the publisher of "Heldenleben" lost the suit.

■ ■ ■



ANTON BONATSCHITSCH.

he adds to a delivery full of artistic taste and musical intelligence, a glowing temperament. He was one of the few great singers of the Moscow ensemble, taking rank

MAESTRO FRANZ EMERICH

VOCAL INSTRUCTION and MADAME TERESA EMERICH PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

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FRANZ EGENIEFF, Baritone of the Berlin Comic Opera and Amfortas of the Savage "Parsifal" Tour.
CHARLES DALMORES, Dramatic Tenor of the Hammerstein Opera, and the Lohengrin of next year's Bayreuth Festival.
FRANCIS MACLENNAN and *Mme. Maclellan-Easton.
*HARRIET BENE, Mezzo-Soprano of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

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IN AMERICA December, January, February, Season 1908-1909

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NEW YORK

The Klindworth-Scharwenka Conservatory brought its series of sixteen public pupils' concerts to a close last evening, with a very successfully rendered program given by the Conservatory Orchestra and soloists. The orchestra, under Director Robert Robitschek, again demonstrated what it is possible for a body of talented, well-trained pupils to accomplish under skilful and genial leadership. These pupils form a most exceptional orchestra, and their performances of the "Coriolan" overture and of the accompaniments to the concertos were excellent and worthy of a good, experienced, professional orchestra. Two duets from "Figaro's Wedding," sung by Grete Fritsche and Else Müller, and Nicolai Reinfeld and Edna Haff, all pupils of Gustav Friedrich, showed fresh, beautiful voices and splendid training. Daniel Mehla, of Warsaw, a fourteen

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GLENN HALL
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IN AMERICA December, January, February, Season 1908-1909
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NEW YORK

year old pupil of Issay Barmas, played the first movement of the Brahms violin concerto in an astonishing manner for a boy of his years. Quite a sensation was created by the astounding performance of the first movement of the Beethoven C major piano concerto by Sacha Spivakowski, a pupil of Moritz Mayer-Mahr. The child is a genius. He is only eight years old, but he played with technical assurance and finish, with a tone remarkable for its gradations, with rhythmic verve and with maturity of conception. This child is a wonder—an honor to the conservatory and his teacher. An excellent impression was also made by Wolfram Steinmann, a pupil of Anton Boerster, who played the other two movements of the same concerto. This boy, a child of eleven or twelve years, is also remarkably gifted and well trained. He displayed so much intelligence in the slow movement and such rhythmic and technical certainty in the difficult finale that a bright future can be prophesied for him.

Bernhard Irrgang, one of Berlin's leading organists, gave his 500th organ concert at the St. Marie Church on Wednesday. It was twelve years ago, on June 1, 1906, that he gave his first organ recital in Berlin. The programs Bernhard Irrgang has played in these 500 concerts prove that he has an enormous repertory and that he is an excellent and thorough musician and an artist of great versatility. Mr. Irrgang is also the organist of the Philharmonic. This was his program:

Toccata in F major, with organ.....J. S. Bach
Landamus, aria for contralto, with violin obligato, from the
B minor mass.....J. S. Bach
Largo assai in E major, from the String Quartet, No. 7; J. Haydn
Recitative and Duet from the Cantata Was mein Gott will,
dass g'scheh' allzeit.....J. S. Bach
Passacaglia on the D minor Scale, op. 19, with organ....Paul Ertel
Recitative and Aria for Tenor, from the Cantata Ich bin ein
guter Hirte.....J. S. Bach
Andante Cantabile from the String Quartet No. 6....W. A. Mozart
Toccata, op. 59, No. 5.....M. Reger
Intermezzo, op. 86, for organ.....M. Reger
Recitative for Tenor and Duet, from the Cantata Mein
Herr Jesu Christ ist verloren.....J. S. Bach

Ertel's "Passacaglia" was a novelty, this being its first performance. Ertel is well and favorably known as a symphonic writer, but this is the first time I have heard an organ work from his pen. The composition consists of variations on the simple D minor scale in the bass. Variation 13 was written on the tones B. A. C. H., so beloved by all organists. Numbers 38 and 39 are on the "Dies Irae," and numbers 46 and 49 on the chorals "Von Himmel hoch" and "Eine Feste Burg." The piece closes with a fugue. The work is very cleverly and interestingly written, and it reveals Ertel's intimate knowledge of the organ and of its possibilities in the way of tone coloring.

Mascagni has been expressing his opinion on "Salomé." He does not think very highly of the modern German School, and he says that since the death of Wagner it has been very much in decadence. But in declaring that the pendulum must soon swing backward, he by no means stands alone. Art, he says, is not like science, and a continual progress must not be expected of it. He thinks the opera of the future will be an Italian product. In speaking of "Salomé" he says some very mean things, calling it bizarre, confused and lacking in clearness. He finds Rossini reminiscences, but this is ancient history. Such criticism as he makes is what is still keeping "Salomé" alive.

Franz and Therese Emmerich, the famous Berlin vocal pedagogues, are having success after success with their pupils. Within the last month two of their pupils have been engaged at the Vienna Royal Opera, the first being the heroic tenor, Kittle, and the second, an American, Vernon Stiles, also a tenor, who last year sang 200 times in "Madam Butterfly" on the Savage tour. When he sang for the management in Vienna he created such a

sensation that he was immediately engaged for five years. Dalmore, who has been continuing his studies with Maestro Emmerich this summer, and who will sing Lohengrin at Bayreuth this season, has scored such brilliant successes at his recent appearances in Frankfurt, Strassburg and Mannheim, that he has been re-engaged for twenty appearances on the principal stages of Germany after his Manhattan season. After Bayreuth he will sing in the autumn six times at the Vienna Opera, which is the best proof of the high esteem in which this brilliant singer is held. Griswold and Sammarco, two well known Emmerich pupils, recently scored triumphs at Covent Garden. Madame Emmerich, who co-operates with Professor Emmerich, is no less successful as a singing teacher. One of her pupils, Davida Hesse, recently sang here for Dippel, and it is very probable that she will be engaged for the Metropolitan. She is a remarkable young artist and unquestionably has a brilliant future. Muriel Gough, whom I mentioned last week, is also a coming coloratura soprano of great promise.

Samuel Fiedelmann, a pupil of Issay Barmas, won the Hammig violin in the prize competition which took place



KRUSCENISKY, WHO SANG THE ROLE OF SALOME IN ITALY.

in the hall of the Klindworth-Scharwenka Conservatory on the 24th inst. The judges were Carl Halir, E. E. Taubert and Andreas Moser.

Richard Strauss' new opera, "Electra," like "Salomé," will be a one act work, and there will be four principal parts—soprano, mezzo, tenor and baritone. Strauss will personally conduct at the rehearsals for the Dresden and Munich first performances. He has also promised to be present at the first performance in Paris in 1909.

Several new interesting compositions by Francis Hendriks, one of the most promising of the younger American composers now in Germany, have been published. C. F. Kahn, of Leipsic, is the publisher of his op. 1, which consists of four preludes for piano. Richard and William Kaun, of Berlin and Milwaukee, have published op. 2, a collection of five poetic tone pieces for piano after Keats' poems; the same publishers have also brought out Hendriks' latest composition, op. 5, a charming and grateful piece for piano, entitled "Les petits cloches dans la brume," while Ries & Erler, of Berlin, are the publishers of op. 3 and 4, the former consisting of twelve fantasy etudes for piano and the latter of two songs—a German and English—entitled "Flieder" and "Resignation." Hendriks, who is a piano pupil of Godowsky, and a composition pupil of Hugo Kaun, writes in a natural and pleasing

manner. He has charming lyric thoughts and they flow readily; he clothes them in modern, yet well sounding harmonies, and, above all, in style he remains true to his nature, which is essentially lyric. His compositions have already had quite a sale here.

Albert Elkus, another young American composer, who has also been studying with Kaun, has just had eight compositions for piano accepted for publication by Ries & Erler, of this city.

Busoni has just completed his first opera, a work in three acts entitled "Die Brautwahl." The libretto, which Busoni wrote himself, is based on Edgar Allan Poe's novel.

Kenneth Bingham, the New York baritone, is here coaching in German lieder. I recently heard Mr. Bingham sing. He has a beautiful baritone voice of wide range and of very agreeable timbre. He sang several songs by MacDowell and Kaun's "Sieger" in good taste and with much expression.

Hermann Gura, the son of Eugen Gura, will conduct a summer opera at Kroll's Theater.

Margarete Petersen, a brilliant American pupil of Alberto Jonás, will sail for home next week. Miss Petersen, whom I recently heard, is an excellent concert pianist. She has a very reliable and brilliant technic, a splendid touch and a refined, artistic conception and delivery. Her readings of the Chopin fantaisie and the Paganini-Liszt "Campanella" were admirable.

ARTHUR M. ABELL.

FRANK LA FORGE'S NOTICES.

Frank La Forge, the accompanist and piano soloist of Madame Gadski's American tour last winter, won exceptional successes, as the following newspaper notices prove:

Frank La Forge played most sympathetic accompaniments.—Henderson, in New York Sun.

Frank La Forge, who played the accompaniments well (without notes), was represented by two songs, "Schlafwinkel" and "How Much I Love You," both of which had to be repeated.—Finck, in New York Evening Post.

Madame Gadski is fortunate in having so splendid an accompanist as Mr. La Forge, who, being himself a musician and composer, is in perfect sympathy with each composition and the singer as well. Mr. La Forge gave two Chopin numbers with delicacy and fine feeling. He, too, was recalled after each number.—Buffalo Courier.

Mr. La Forge is an accompanist who supplements in ideal fashion the work of the singer. Very delightful were the sympathy and perfect sense of proportion with which he played entirely from memory the accompaniments for Madame Gadski. He also contributed two solos, Chopin's F minor fantaisie and the D flat nocturne, besides giving two encores, in all of which he showed a beautiful tone and abundant temperament.—Buffalo Express.

Mr. La Forge's solo numbers were enthusiastically applauded. The player's own composition, "Gavotte," given as his second encore, is a delightful little concert piece and was well received.—Washington Post.

The singer's accompaniments were ably played by Frank La Forge, who also appeared as composer, two of his songs being on the printed list. One of these, "How Much I Love You," Madame Gadski had to sing three times to the evident delight of the listeners.—New York Herald.

As accompanist, Frank La Forge played two hours without a note, his eyes never off the singer.—New York Evening Sun.

Mr. La Forge played very excellent accompaniments.—Aldrich, in New York Times.

Mr. La Forge won the admiration of the audience by his delightful contributions to the afternoon's offerings as accompanist.—Krehbiel, in New York Tribune.

His accompaniments for the singer were played with thorough sympathy and his own performance as a soloist showed unusual ability, his interpretation of Chopin's fantaisie in F minor being especially well done.—Washington Star.

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The inauguration of a superb organ was the chief feature of the "crémaille" of Mrs. Hershey Eddy's new home on the Seine. "Manoir Denouval" is beautifully situated on the Seine at Andrésy-Chanteloup, about an hour's ride from Paris, and affords a lovely spin en auto through the forest of St. Germain. The park consists of a large tract of land, overlooking a picturesque island in the Seine, and the laying out of the grounds is most attractive. In the manoir Mrs. Eddy has combined the latest American comforts. The arrangement, or style of the place, cannot perhaps be claimed to represent any particular period, but everything desirous has been gathered from wherever found and assembled here. The splendid organ, of which I have the specifications before me, was built by the well known firm of Cavaillé-Coll, according to designs furnished by the celebrated organist, Alexandre Guilmant, who, on Sunday afternoon, had the pleasure of "opening" the instrument and demonstrating its various beauties to the numerous house warming party assembled. The program presented by M. Guilmant was: I. Bach, toccata in F; II. (a) A. Chauvet, "Andantino" in D flat; (b) F. Couperin, "Sœur Monique" (rondeau), transcribed by A. Guilmant; (c) Clérambault, "Prélude." III. César Franck, "Cantabile." IV. Alex. Guilmant, first sonata, op. 42. Between the third and fourth numbers M. Guilmant performed a clever improvisation on a theme invented by Mrs. Eddy, herself an excellent musician. The great hall in which the fine organ is built is warm and rich in its coloring, with an air of the Italian about it. In the south wall there is a beautiful stained glass window, in three sections, personifying music. Apollo is in the center and on either side are nymphs bearing harps, while others are dancing. From the concert room one passes into the dining room, where the hangings are of yellow striped with delft blue and the walls ornamented with blue and white delft ceramics. There is also a billiard room which opens onto a veranda. Upstairs the private apartments are fitted with half a dozen porcelain lined baths; steam heated, hot and cold water cabinets, electricity, etc. The rooms are furnished in the Louis XIV, Louis XV and Louis XVI periods. At the top of the house is a tower, from which a superb view of the surrounding country may be had. From here, said Nina Estabrook in describing the place, we must tumble straight into the kitchen, a marvel (about which men are supposed to know nothing), and most of all the little

private kitchen of the hostess herself, from which the best of the cakes enjoyed by her guests issued, the confection of Mrs. Eddy herself. In conclusion, I must mention that the happy architect of this beautiful home of Mrs. Hershey Eddy is a young man, Pierre Sardou, son of the celebrated dramatist, Victorien Sardou, and that the "Manoir Denouval" is likely to become one of the show places in the environs of Paris and an attraction to organists and lovers of organ music.

After the spell of hot weather, Sunday's gray and cooler change proved very favorable for the theaters, according to the ideas of Paris managers (not those of New York). Two of the theaters playing to full houses on that day, afternoon and evening performances, enjoyed big receipts, as follows: At the Comédie Française (two performances), 11,000 francs; at the Opéra Comique, afternoon, "Pelléas et Mélisande"; evening, "Lakmé" and "Cavalleria Rusticana," 12,000 francs were realized. (Rather a noticeable difference between New York and Paris theater receipts.)

The Paris press, commenting on a "strike" among musical composers, says that in England the strike is headed by Ethel Smyth, who has had her lyric dramas presented in Berlin, Leipsic, Carlsruhe, Weimar and at Prague, but

Mlle. Badet and the others, together with the ballet corps from the Comique. Orchestra and chorus from the Opéra Comique, under the direction of M. Ruhlmann.

Tomorrow night's performance of "Manon," at the Opéra Comique, will close that house for the month of July, during which time the "concours" of the Conservatoire will take place. Already work has been begun on the novelties for next season at the Opéra and Opéra Comique. The closing season has been one of strenuous work, but there is no period of rest at the Opéra. "Götterdämmerung" (in French, of course) is being rehearsed. Next season's program at the Opéra Comique is to be published within a week.

The composer of "Salomé," Richard Strauss, has confided to an art paper his projects concerning "Electra," his new opera. The work is not quite finished; it will consist of one act and nine tableaux. There are four great roles: Electra, soprano; the Queen, mezzo soprano; Orestes, baritone, and Aegisthe, tenor. The first production will be given in February at Dresden, to be followed by performances later at Munich, etc. The directors of the Paris Opéra have included "Electra" in their program for 1909, when Strauss will come here to conduct his work.

An International Exposition of Theatric Art is to take place in 1913 at Milan, and the date will coincide with the centenary of Verdi. Il Mondo Artistico assures that it will be a grand affair. From Milan also comes an announcement of the death of the composer Luca Fumagalli. As a pianist he was an admirable interpreter of Beethoven, Schumann, Chopin and Mendelssohn. He was born at Inzago, May 29, 1837. His opera "Luigi XI" was produced in 1875 at the Pergola of Florence.

Several days ago Louis von Waelghem, an eminent musician in Paris, was laid to eternal rest. The funeral services were held at the Church of Saint François de Sales.

Among the artists engaged to sing this season at Aix-les-Bains are Alice Verlet, of the Paris Opéra; Mme. Georges Marty, Jeanne Leclerc, Madame Georgiades, of the Paris Gaité, and Marion Ivell, the American contralto, who filled a successful engagement at the Opéra of Nantes last season. On the Fourth of July Miss Ivell will include in her program "The Star Spangled Banner." Léon Jolin is charged with the direction of the series of classic concerts during the season.

Mrs. Joseph A. Flynn, of New York, gave a song recital at the Dossert studios in the Rue Spontini on Tuesday last. The program began with the "Preghiera" from "La Tosca," followed by three groups of songs—English, French and German—and closed with the "Caro Nome" from "Rigoletto." Mrs. Flynn's voice is that of a lyric soprano of exquisite purity and limpidity of tone;

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of extended range, even throughout and of great flexibility; her singing proved her to be an artist and a good musician. Her diction and phrasing left nothing to be desired, and it was particularly noticeable that her tone retained its warmth and beauty in all of the four languages in which she sang. In the "Caro Nome" Mrs. Flynn sang the cadenzas written for and sung by Tetzlitz. There was so much enthusiasm at the close of the program that the singer was obliged to repeat the "Tosca" aria and also the German and French groups. Mrs. Flynn has returned to Paris to continue her work with Dossert, who, it should be mentioned, played the accompaniments beautifully for his gifted pupil. Among the guests present were M. Feodoroff, of the Paris Opéra; Mr. D'Aubigné, of New York; MM. Delbrück, Campbell-Tipton and Alexander Russell, three composers; Mme. Roger, Jan van Beers, S. Seymour-Thomas, Henry Salem Hubbell, Comtesse de Castelnardo, Comtesse de Massignac, Madame Debenham, Mrs. Robson, Princesse Millikoff, Baronne de Lavigerie, the Misses Newhouse, Mrs. Elizabeth Northrup, of New York; Helen Hale, Hattie Williams, Ada Chambers, Baroness d'Avernas Salvador, and others.

Isabelle Gotendorf, the pretty and gifted daughter of Mr. and Mrs. James N. Gotendorf, has just been married to Émile Augier, of Paris. Mlle. Gotendorf is a young lady of many talents; she has a fine voice and sings beautifully, plays the piano well, recites poetry and acts charmingly, and she paints like an artist. A reception was held in the Washington Palace, numerously attended by French and American society.

At the last general reception of Mrs. Frank H. Mason, wife of the American Consul General, Bessie Mark, an American soprano, and pupil of Olga de Neovsky, achieved a tremendous success with her brilliant singing of the aria from "La Traviata." Miss Mark has been offered an opera engagement for two seasons at Rome, but deemed it wise and best to remain another year under tuition of her Paris professor.

Henry Russell, director of the Boston Opera, passed through Paris on his way from Milan to London.

Catherine Newsome Jewell, formerly teacher of singing at the Brenau Conservatory, at Gainesville, Ga., has left Paris for Florence, Italy, where she may remain a year or more.

Stella Prince Stocker, a composer and Wagner lecturer from America, has come to Paris to spend the summer.

Arthur Hartmann, the famous violinist, has been in Paris for several weeks past, and will summer at Dinard.

Herman Devries, the singer and teacher from Chicago, with Mrs. Devries and her sister, Blanche Adler, of the



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IN AMERICA
October 15 to
December 24

Chicago Musical College, are in Paris, at the Hotel Montana. They will leave shortly for Switzerland.

Charlotte Lund, after her debut concert in Paris and repeated successes in the largest musical salons of this city, went to London, where she gave a successful concert at Bechstein Hall. Following are some of her English press notices:

Charlotte Lund, who made her first appearance at Bechstein Hall on Thursday afternoon, possesses the qualities of a capable singer. Her soprano voice has a rich and full tone, and her command of artistic expression is considerable. Her interpretations of Strauss' "Zueignung" and "Cecilia" were admirable. These songs, with Brahms' "Fledermaus" and "Meine Liebe ist grün," made up the successful German group. Bemberg's valse song, "La Chanson des Baisers," was the most effective in the group of French songs, and seven songs by English composers, including MacDowell's "Thy Beaming Eyes," completed the program.—The Morning Post.

Charlotte Lund, a young American pupil of Jean de Reszké, who appeared at Bechstein Hall, comes of musical stock, for she is a grandniece of Ole Bull, the Norwegian violinist. Her French training has left its mark in a considerable elegance of style and her voice is of pleasant timbre.—The Sunday Times.

In the afternoon at the same hall, Charlotte Lund gave her first vocal recital. Miss Lund's youth has been spent in America, but for the last two and a half years she has been studying with Jean de Reszké in Paris. To good effect, it may be said at once, as her singing yesterday showed splendid command of all the resources of vocal art, and moreover, the quality of her soprano voice is sympathetic and distinctly pleasing. It may be that in the attack of certain high notes the tone was not uniformly smooth, yet there was a degree of elegance in her general style of singing which won her well deserved applause. Her program included French, German and English songs.—Pall Mall Gazette.

Charlotte Lund's recital in the afternoon exhibited a soprano voice of great natural charm and warmth, admirably trained, and certain to bring her decided success in a short time. A waltz of Bemberg's was brilliantly sung, and two "sea lyrics" by a composer named Campbell-Tipton were carefully given. A group of songs by Brahms, Strauss, and the modern French composers. Especially to be commended was Miss Lund's diction, and the perfect schooling as shown by her elegance of style and tonal effects.—Daily Chronicle.

DELMA-HEIDE.

Josef Suk's "Asrael" symphony is to be played in Hamburg and Warsaw next fall.

"Eulenspiegel," an opera by Hugo Rüter, will be done at Magdeburg next season.

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Raoul Pugno, the French pianist, whose recent tour of Italy with the young American violinist has been recorded in THE MUSICAL COURIER, is sincerely enthusiastic about Spalding. The following is a translation of a letter from Pugno to R. E. Johnson, Spalding's manager for the coming tour of the United States:

PARIS, June 13, 1908.

My Dear Johnston:

Since I have returned from Italy, where I have given a series of concerts with Albert Spalding, I have always been desirous of writing to you regarding this artist, so young and talented. I know that you are his agent in America. It will therefore be agreeable to you to learn that in all places I played with Albert Spalding his success has been very great, either as soloist or in ensemble with me, in sonatas for piano and violin. In Naples, in Rome, in Florence, in Milan, everywhere the public greeted him warmly.

I find him very highly gifted, and with the most solid qualities—soberness in style, sincerity, beautiful tone, and with a faultless technic.

I firmly believe that his success will be very great in America, and I wish so, for I like him very much.

Au revoir, dear Johnston, awaiting that you engage me!

Cordially yours,

(Signed) RAOUL PUGNO.

Arimondi Wins Triumph in Buenos Ayres.

New York operagoers, who recall the successes achieved at the Manhattan Opera House by Vittorio Arimondi, will not be surprised to read of the basso's recent triumphs in Buenos Ayres. Arimondi made his debut at the Grand Teatro Colon in the South American metropolis, May 25, in the role of Ramfis in a fine performance of "Aida." The conductor for the evening was a leader no less distinguished than Luigi Mancinelli, formerly of the Metropolitan Opera House. The voice of Arimondi was pronounced "superb," and his acting aroused admiration on all sides. From first to last, the great basso made a profound impression by his impersonation of the Egyptian high priest. The singer scored an equal success at his second appearance at the Teatro Colon, when he was heard as King Marke in a production of "Tristan and Isolde." The fact that Wagner's love tragedy is in the repertory of the Teatro Colon will interest some of the cities of Europe. It is evident that Wagner's soul is "marching on" all the world around.

Alice Merritt Cochran at Belmar.

Alice Merritt Cochran, the soprano, was one of the soloists at the performance of "The Messiah" at Ocean Grove, N. J., Saturday evening of last week. Mrs. Cochran is spending a part of her vacation at beautiful Belmar, on the northern New Jersey coast.

35 WEYMOUTH STREET,
LONDON, W., July 1, 1908.

The Melba matinee is, and has been, one of the principal topics of conversation during the past week. The presence of royalty, the brilliant audience that filled every seat in the large auditorium of Covent Garden, the general air of enjoyment and congratulation, all combined to make last Wednesday afternoon an event that will stand out very prominently in the season of 1908. Twenty years ago, when Melba made her first London appearance, she sang the title role in "Lucia di Lammermoor"; last week it was as Violetta in "Traviata" that she celebrated her twentieth anniversary in London, and a more brilliant performance of "Ah, fors e lui" has seldom been heard. She was in her very best voice, and there were thunders of applause at the end. Amid the cheering, huge baskets of flowers were placed on the stage, while bouquets were thrown from boxes until Melba stood surrounded by flowers. A young Australian officer who was in the audience gave a loud "Coo-ee" that rang through the house as his testimony to the triumph of an Australian singer, and this cry was taken up by Laila Miranda and another Australian who were in a box, so that for a while the southern colony was greatly in evidence. The sum of money that will be available for the London Hospital is said to be about £2,000, a fine and substantial amount.

■ ■ ■

At the Opera on Saturday evening "Rigoletto" was substituted for "Carmen," Lalla Miranda appearing as Gilda. "Carmen" is now announced for Thursday evening, when Mme. Rider-Kelsey is to make her debut as Micaela.

■ ■ ■

It was a pleasure to many people when it was announced that Alexander Heinemann had been persuaded to give another vocal recital last week, as there cannot be too many opportunities of hearing that great singer. That the audience appreciated the program presented was amply proved by the cheers and applause which followed each song; in fact, the program might have been sung twice over so great was the enthusiasm. As it was, many songs were repeated. The composers chosen by Mr. Heinemann were Bach, Beethoven, Mozart, Loewe, Franz, Mendelssohn, Jensen, Grieg, Marschalk, Rothstein and Schumann. All the songs were interpreted with the great skill, simplicity, humor and dramatic power for which this singer is renowned. The manner in which Mr. Heinemann sang the Loewe songs was a revelation of their beauties that

has never before been accorded to a London audience. He is always sure of receiving a warm welcome whenever he visits London, and our musical world is looking forward with pleasurable anticipations to the series of concerts that he has promised to give us in the autumn. In 1909-10 Mr. Heinemann will visit America, where he is sure to achieve a marked success. While his home is Berlin, it is seldom that he is allowed to remain there for any length of time; he is nearly constantly "en tour," and previous to coming to London next autumn will make a lengthy artistic visit in Norway. It is a great satisfaction to know that we are only saying "au revoir" to Mr. Heinemann.

■ ■ ■

Messrs. Eikm & Co., the well known music publishers, are for the fifth year in succession offering two vocal scholarships, one for female and one for male voices. These scholarships consists of twelve months' free tuition with Charles Phillips, and are open to all voices without restriction as to age.

■ ■ ■

Ernest Sharpe sailed for New York last Saturday on board the Cunard steamer Lucania. His series of recitals, seven in number, ended on the Thursday previous, when a large and fashionable audience filled Aeolian Hall to listen to the program of American songs. The readers of THE MUSICAL COURIER will remember that some time ago the



ANOTHER NEW PICTURE OF TETRAZZINI

appearance of Mr. Sharpe in London was chronicled, when he gave three composer's recitals, introducing to London for the first time the songs of Max Reger and Hugo Wolf. He was also the first singer to give a recital in London entirely made up of American songs, and his recent recitals have also been rich in songs heard for the first time in London. Mr. Sharpe intends to return to Europe in the autumn, when he will appear with Prof. Max Reger, singing that composer's songs in Germany.

■ ■ ■

At her second appearance in London Dora Becker was heard in a Rubinstein sonata, Bach adagio and fugue, romanze by Arthur Foote (which was played for the first time) and the Wieniawski polonaise in A major. The Rubinstein sonata for violin and piano has not been played here for nearly ten years and proved most interesting.

■ ■ ■

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The allegro appassionata, andante, and allegro con fuoco were the movements played, with Hamilton Hart on the piano. The audience was a large and enthusiastic one and Miss Becker had many recalls, particularly after her playing of the Bach number, loud cries of "bravo!" testifying to her skill in interpreting that well known solo. It is probable that Miss Becker will return to London another year for recitals. A young Californian, Halsted Little, sang German, French and English songs. She has appeared with much success on the Continent, but this was her first London appearance.

■ ■ ■

Emil Kreuz and his sister, Fannie Kreuz, invited their friends to a recital of vocal music last week, the program being rendered by their students. The selections were all from the best known German and French composers, Schumann being represented by four songs and a duet. Those taking part were Miss Thornfield, Campbell Carr, Ivy Hope and Rita Ramsden. Mr. Kreuz is the well known operatic coach, with whom many of the leading singers have studied their roles in the past few years.

■ ■ ■

Rosa Olitzka appeared last Monday evening in a farewell recital, previous to her departure for America, where it is said she will in future reside. French, German and English songs composed an admirable program, and there was a large and enthusiastic audience present. Mme. Olitzka is equally well known in America and Europe, having made successful tours in both countries.

■ ■ ■

Lord Blythe lent his Portland place house to Phyllis Archibald for a concert last week, when an interesting program was given. Assisting were Mme. Marchesi, who included one of Debussy's songs in her selection; Mme. Landon Ronald, who sang three of her husband's songs; Cecil Fanning, whose interpretation of Wolf's "Verborghenheit" was specially admired; Arthur Royd and Johannes Wolf.

■ ■ ■

George Meader, announced as "the American tenor," gave a recital last week, his program being devoted to German and French numbers.

■ ■ ■

Pupils of Wallis A. Wallis were heard in recital last week.

■ ■ ■

A sonata recital was given by Jeanne Blanchard and Joseph Hollman.

■ ■ ■

Arthur Friedlander's compositions, or some of them, were performed at Queen's Hall last week.

■ ■ ■

Reinhold von Warlich gave a vocal recital last week that included Schubert's "Die Schöne Müllerin" in the program.

■ ■ ■

At Albert Hall Theater Mme. Marchesi gave an operatic concert, at which several of her pupils appeared, among them being Miss Marsden Owen, Kathleen Moresta, Emmie Tatham and Maude Henniker.

■ ■ ■

Clara Butt and Kennerley Rumford made their re-appearance at Albert Hall last Saturday, after their Australian tour.

■ ■ ■

Gluck's "Iphigenie en Tauride" was performed by the operatic class of the Guildhall School of Music last week.

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Those taking part were Miss Barwell-Holbrook, Lillian Allen, Robert Carr, Edwin Lewis and William Lee. Richard Walther was the conductor.

The only recital that de Pachmann is giving in London this year took place last Saturday afternoon before an immense audience, every available space being occupied in Queen's Hall. The program opened with the Beethoven "Waldstein" sonata. There were, of course, Chopin numbers, as well as those by Schubert, Mendelssohn and Schumann.

Leo Lossy, a pupil of the late Wilhelmj, made his first London appearance last week and achieved a success. Maria Ricardi was the assisting vocalist, while Mme. Wilhelmj and Harold Craxton were the accompanists.

At the residence of the Earl and Countess of Londesborough Georgina Ganz gave a recital recently, assisted by Gordon Cleather. Ruth Vincent sang the waltz song from "Tom Jones." Gwladys Roberts, the Svardstrom sisters, Mr. Nicløy, Zimbalist, Miss Leginska, Joseph Holloman, Wilhelm Ganz, Mr. Lambelet and Adolf Mann also took part.

The twenty-fourth annual festival of the Tonic Sol-Fa Association was held at the Crystal Palace last Saturday, when 5,000 children sang in the juvenile concert. It was over sixty years ago that Elizabeth Glover began to teach the sol fa method, and the present society is the outcome of that beginning. Prizes were awarded and in the evening there was a concert by adult singers.

"The Rose of June," a cantata written and composed by the Rev. W. A. Montague, of Eastbourne, was produced last week. The chief parts were sung by Miss Hatchard, Henry Sanders and the author.

Dora Eshelly gave a concert at Steinway Hall last week, her program being composed of German, French and English songs. Miss Eshelly had the assistance of Sofie Menter at the piano in some solos and of Mme. Dourte as accompanist.

The second recital of Mme. Kutscherra took place last week, when the majority of the songs were German, although some Italian and French were heard. Lina Coen played the accompaniments.

Alys Bateman, who sang at a few hours' notice, the soprano solos in Bridge's "Flag of England" at the Empire concert in Albert Hall, has been engaged to sing the principal soprano part in Dvorak's "Stabat Mater" at the

Royal Choral Society's concert, on January 28, with Clara Butt, Walter Hyde and Kennerley Rumford.

Mme. Goldschmidt, better known to the musical world as Jenny Lind, lived and died at No. 1 Moreton Gardens, South Kensington. The sixty-four and a half years' lease of the property, which is held at a ground rent of £12 a year from the Gunter estate, was offered for sale at auction, but did not find a purchaser.

Owing to a severe attack of muscular rheumatism, Alessandro Certani has been obliged to postpone his concert of old Italian music for the violin.

Sigismond Stojowski, the Polish composer, played the piano part of his own sonata for piano and violoncello at his recent recital here and scored a splendid success.

As composer, vocalist and pianist Mme. Casalonga made her appearance on Monday evening, the entire program being devoted to her own compositions.

A. T. KING.

Success of Elfert-Florio's Pupil in Italy.

Jefferson Egan, a pupil of Elfert-Florio, of New York, is among the American singers now winning laurels in Italy. Mr. and Mrs. Egan passed last winter and spring in Florence; they are now in the mountains near Puccini's home. Mr. Egan has already been engaged for concerts in Florence and Rome this coming season. He has added the principal tenor roles in "La Boheme," "Rigoletto" and "Madam Butterfly" to his repertory. As he will locate in Milan this autumn, most likely his fine voice will be heard in opera in that city. In the spring of 1909 the Egans will go to London, and it is possible that they will return to the United States next summer to resume their studies with Maestro Elfert-Florio. In a recent letter to the master, Mr. Egan refers to the improved opportunities for American singers in their own country.

Ganz in Switzerland.

Rudolph Ganz, the pianist, observed the Fourth of July by appearing in concert in Zurich at the big festival of the Swiss Press. Several days previous he made his London debut in Albert Hall, with the London Symphony Orchestra, under Sir Alexander Mackenzie. During the summer Mr. Ganz will fill a number of recital engagements in European music centers, while an extended European tour is booked for him for next winter.

Carlsbad announces an operatic festival in July, with "elite" performances of "Don Giovanni," "The Marriage of Figaro" and "The Magic Flute."

Miss Louis von Heinrich in London.

At Queen's Hall, London, on the afternoon of June 11, Miss Louis von Heinrich, Mus. Bac., gave an orchestral concert of her own compositions. The London Symphony Orchestra, conducted by Dr. Cowen, assisted, while the vocalist was Tilly Koenen. The program gave opportunity for seven songs to be heard, and there were two orchestral numbers. Miss von Heinrich played the piano part of her own concerto for piano and orchestra, in three movements. The following press notices will show the opinions of the London critics on the compositions of this young American:

*** The best was "Gypsy Song," in which the spirit of happiness in the words had been well caught. From the small opportunity that Miss von Heinrich afforded of judging of her prowess at the piano, it appears that she has a sympathetic touch and that her execution is fluent.—Modern Society.

Very agreeable new music was heard at Louis von Heinrich's orchestral concert, devoted to her own works in the main.—Truth.

Her creative ability was more attractively shown in the double fugue and in the songs, which latter, some seven in number, were delightfully sung by Tilly Koenen.—Queen.

Her concerto in A flat employs bold and pleasing themes. *** In a word it is healthy music. It was very agreeable to listen to, and affords promise that with the development of her powers Miss Heinrich should produce some notable work. Her work at the solo instrument exhibited an excellent technic, virile and fluent. Till Koenen rendered some songs with great discernment and art, "Gypsy Song" being especially effective.—Musical News.

The most attractive part of her concerto is decidedly the opening movement, allegro molto, founded on a melodic subject and gracefully scored throughout. Of the composer's two purely orchestral items, andante and double fugue, the former is conceived in a grandiose vein and both were played to the best advantage by the London Symphony Orchestra under Dr. Cowen.—Scotsman.

A vigorous and well knit double fugue for orchestra. Miss von Heinrich played with refinement.—Glasgow Herald.

Miss von Heinrich came forward as a writer of songs, piano concerto, orchestral music and as pianist. In the first and the last capacity she has undoubtedly claims to recognition.—Daily Express.

Miss von Heinrich has considerable command of the technic of her art. Her program contained a piano concerto and a double fugue for orchestra. She scores sanely, and treats her thematic material with resource.—Outlook.

Louis von Heinrich has a degree of Mus. Bac., and has apparently learnt a good deal. There is some charm of not very subtle melody in her songs, which Tilly Koenen sang with great art.—The World.

Miss von Heinrich, who is understood to have studied with Max Reger, has gained the degree of Bachelor of Music. The most important works were a piano concerto in A flat and a double fugue for orchestra, the latter a somewhat alarming piece to face on a June afternoon. Miss Heinrich played the solo part of the concerto with assurance and facility.—Referee.

Nikisch scored resounding triumphs at the recent operatic festival in Cologne, especially with "Tristan and Isolde."

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MUSIC IN THE MIDDLE WEST.

St. Louis, Mo., July 9, 1908.

Music schools, studios and conservatories of music are training schools for that nefarious habit of talking through music, which makes an agony of the concert hall for so many people. It is entirely hopeless to attempt to stop the "talk through music" evil in outside quarters, so long as the schools for music teaching remain places of training to that end. The heads of such places in St. Louis may be better in this respect than those of elsewhere; they most certainly do not need to be any worse than they are.

• • •

During the St. Louis commencement season of 1908, with but slight exception, the exercises were marked by gross misdemeanor in this regard, unrestrained by either suggestion or example from the teachers. There were concerts in which many in the place (from the "man at the piano" and his man who turned the leaves, to the usher and flower tender) were talking. Not all at once, perhaps, but whenever they pleased. Couples in front rows, directly under mouths and feet of performers, ears and eyes of teachers, made comments as punctuation, as though making remarks upon passersby on the piazza of a summer resort hotel. Those who finished performance talked, those yet to perform talked, other members of schools and members of other schools, with teachers, friends and relatives, all talked during the performance. The general audience, of course, took up the cue and talked likewise. This does not mean whispering merely, nor impulsive remark as to music work. The "fashion" in such case is a sort of growl that never ceases, growing with crescendo and tapering with piano, out of tune, out of time, out of chord, out of color, disturbing and distressful to a degree, vulgar beyond bearing, inconceivable in any gathering making for study of anything, least of all art, least of all music. There is no attempt at apology or concealment behind hand or handkerchief by such offenders. Few take the trouble even to move or put heads together, but launch out into free and easy converse, with gesture, mouth and eye making, even guffaw, in all the boorish abandon of the automobile or pleasure garden. Sanctioned evidently by the teachers, resistance against such by mere music lovers, is, of course, hopeless. The extent to which it goes depends somewhat upon the value of the work being done and the refinement of the leaders, but it never quite ceases and there is no spot of refuge from it. There is remembrance of but one instance, during the season, of measurable freedom from this unpardonable breach of decency. Three or four parties who affected the rigor of closed doors during the performance, did not seem to realize that coming in during music was no more disturbing than general conversation when in.

• • •

That students can perform through such disturbance indicates the stultified and mechanical condition of mental-

ity which results from some sorts of teaching. No sensitive lover of music could endure it, as teacher or as pupil. That people purporting to be "educators" in music, can allow, encourage and participate in such, is due to innate dullness or to that fear of dictating in any way to students who are sole means of livelihood. It is the habit of "music people" to blame "unmusical audiences" for this evidence of boorishness toward music art and its makers. From wide experience this writer is unhesitating in the assertion, and in this the most casual observer must unite, that the "music people" are themselves the worst offenders, not only toward art and music, but toward each other and suffering audiences. Jealousy and envy of each other frequently add to the lack of common refinement actuating such conduct. Before next season it is sincerely to be hoped that teachers will plan something to lift themselves and their students from this obloquy, and to aid instead of nullifying the attempts of other decent people at stopping this most nefarious practice of talking through musical performance.

• • •

Terre Haute, Ind., has had, this year, a fine music festival, given under auspices of the Conservatory of Music, with chorus of 100, conservatory orchestra of forty-five, eminent soloists of the section and outside, Edward Taylor (director of the conservatory) and Ludolph Arens, conductors. "Fair Ellen" (Max Bruch), Gounod's "St. Cecile" mass, and "Miriam's Song of Triumph," by Schubert; "The Mikado," a reading of Stephen Phillips; "Herod," by Henry Lawrence Southwick, and a miscellaneous concert having violin, cello, song and aria numbers, composed the four festival movements.

• • •

The Terre Haute Conservatory is now holding a summer music school. Ray Hampson is one of the enthusiastic piano musicians of that city. His attitude toward music, his energy in helping others, and his personal sacrifice in moving toward the highest ideals of the art are all that is praiseworthy.

• • •

At Washington, Ind., there was held this year the convention of the Indiana State Music Teachers' Association, Alexander Ernestinoff, president. Indianapolis, Lafayette, Hammond, Marion, Peru, Frankfort, Fort Wayne, Oakton, Rising Sun, Connersville, Newcastle, Winamac, Warren, Logansport, Noblesville were represented in committees. As many other cities contributed performing artists, teachers and leaders in discussion. The Washington Symphony Choral Club, a Ladies Matinee Musicale, a string body and the Citizens' Band, united. Walter Spry, Myrtle Elvyn, Jessie Lynd Hopkins, W. E. Zeuch (organist), of Chicago; Henry Froelich, Hans Richard and Mrs. Werner-West, of Cincinnati; David Baxter, of Marion; Holmes Cowper, the Chicago tenor; Ernest Pro-

bato, of Boston; Hugh McGibney and Kenneth Rose, violinists, and Julius Sturm, cellist, were among the artists.

Much concern is felt in this section over the retirement from the piano department of the Marion Conservatory of one of its founders, S. Hamilton Nussbaum. Mr. Nussbaum will, however, retain business directorship of the institution.

Frances E. Clark, of Milwaukee, who has just been reelected president of the music department of the National Education Association, is a model leader. She has no pose, mannerism or stuffed dignity whatever. She speaks with her own voice, one of the greatest forces for conviction in public or private and one of the most rare. She does not surround herself with a bevy of handmaids and henchmen who talk continuously during work, and parade the platform like uneasy barn fowl to the interference of all thought. She does not merely "lead," ignoring the work on hand, gaping into the audience from her "position," but she follows every word, note or song with the concentrated attention of real personal interest in it, thus creating a concentration among the members invaluable to all thought value. She maintains a steady poise that is far from coldness, and which in the most heated discussion turns into polite consideration what might easily become aimless wrangle. She has unusual control of simple, forceful English expression, wasting never a word by misplacement, never a second by that maddening "hum-haw" and word search which afflict so many people. She does not "flutter," "grimace" or "fan." She seems absolutely au fait in parliamentary usage, which through her use of it becomes a logical preservation of the best ways for everybody in every thing. She imposes and impresses by an unmistakably deep and serious conviction of subject, a real sympathy with people, a steady anticipative vitality that pushes while it steadies, and she remains ever sunny, winning, gracious, womanly, harmonious.

Features to be remarked in the session this year were: Great added consideration and respect of the parent organization in listening to and granting demands of the music department; packed audiences at every meeting, whether to discuss kindergarten songs or concerto analysis; intense attention and concentration to every word from every source; fulfillment of program promise by all but one of the announced leaders; heat in discussion, three, four, five on their feet together, tense but harmonious; getting away from the short beat and the deadly count beat in conducting, with evident benefit to flexibility of rhythm, and which it is to be hoped may one day reach the orchestra conductor who beats one to one in even 8 time, making himself look like a goose that is trying to fly. The long swing and phrase beat instead of the time beat were much in evidence. Insistence upon high scholarship and vocal and instrumental equipment for school musicians; strong stress laid upon the elimination from the schools of mere "musicians," who have not been trained in the science of imparting what they know; increase of dramatic expression as a feature of all study and entertainment; elimination of all but the best literature in all lines; union of the most exalted nobility with

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closest attention to essential detail. The public school is getting its music organization into a position to do the best things in the best way, and right now is the parting of the roads between poor and good work in national music teaching. Of other interesting members of the music section were: Edward B. Birge, of Indianapolis; William M. Vance, of Delaware, Ohio; Osbourne McConathy, of Chelsea, Mass. (who made quite a sensation by a paper showing practical achievements in high class school music and its association with specialized art work); A. J. Gantvoort, of Cincinnati; Phillip G. Hayden, of Keokuk, Ia., music director and editor of School Music Monthly; Hamlin Cogswell and Ben Blewett, of St. Louis; Marie Burt Parr, of Cleveland; Julia E. Crane, of Potsdam, N. Y.; Anna Allen, of Peoria, Ill., who is doing remarkable things in a delightful manner; Jessie L. Gaynor, of St. Joseph, Mo., poet composer of child songs, who had a long ovation as the "best known, best loved American composer"; Alice Riley, of Evanston, Ill., writer of child verse of popularity; Alys Bentley, of Washington, D. C., in dramatization of school song, a man from Arizona who has sixteen nationalities in his music work; Miss Young, in school music in Hawaii; Miss Goedhart, a young Hollandaise, singularly successful in illustrating complex problems with actual class work; G. Stanley Hall, president of Clark University Mass., director in Ypsilanti, Mich., and Cedar Falls, Ia., noted for achievement. Wilson G. Smith, of Cleveland, made an address of welcome.

• • •

Chautauqua, N. Y., has opened this week with goodly numbers, undiminished enthusiasm, increased courses of study and glorious beauty of scenery and of weather. Hamlin E. Cogswell, head of a music conservatory in Indiana, Pa., has been engaged to teach a department of public school music in Chautauqua this year. A fine new organ, costing \$26,000, with wonderful chimes, is one of the novelties of the season. Many artists are there and the music study and entertainment promises much interest.

F. E. T.

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of this country, has been engaged to play at one of the concerts at the forthcoming musical "fest." As already announced in THE MUSICAL COURIER, Miss Cottlow will play at the Friday afternoon concert. The festival will begin September 28 and continue until October 2, inclusive.

Edmund Severn's Violin Pupils.

At the music festival given in Springfield, Mass., June 24, 25 and 26, Edmund Severn brought out three exceptionally talented pupils, René Hebert, Fred Fillion and Harry Felton, aged respectively fourteen, sixteen and eighteen years. Young Hebert played the seventh concerto by De Beriot; Fillion played "Fantaisie Caprice" by Vieuxtemps, and Felton performed Leonard's "Souvenir de Haydn." The three youths played with brilliant technic and excellent tone, and were rewarded with hearty applause by a large audience.

Johannes Miersch in the Catskills.

Johannes Miersch, the violinist, composer, teacher and writer, of Indianapolis, Ind., was in New York City last week on his way to Stamford, N. Y. Mr. Miersch will spend the remainder of July and the month of August in the Catskills.

The commencement concert of the Chattanooga School of Music took place some weeks ago. The program was opened with Weber's "Jubilee" overture, played by Rachel Benkovitz, Beulah Balfour, Clara Pindal and Frank Luther. The scholarships and medals were awarded by Nathan L. Bachmann, R. L. Teichfuss, conductor of the Chattanooga Männerchor, is principal of the school.

Pupils of Ida Hjerleid-Shelley gave a Bach program last month at Miss Shelley's studios in the Yosemite Theater Building, Stockton, Cal.

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VIENNA, June 5, 1908.

Florence Trumbull, assistant to Leschetizky, was heard in recital in Ehrbar Hall. Her technic is polished and fully adequate to all demands. Her tone is large and sympathetic in quality. Beginning with the Beethoven performance, the entire program was scholarly and musical in the extreme. Beethoven, Schumann, Chopin, Rachmaninoff, Leschetizky, Schubert-Liszt and Liszt were



FLORENCE TRUMBULL.

all rendered with understanding, style, distinction, and interpretative variety.

Among the very young people who have concertized in Bösendorfer Hall are Mena Toepfer, the very talented pupil of Leschetizky, and his assistant, Madame Leschetizky; Ernst von Lengyel, the Hungarian prodigy, who created a sensation here and who will have to be reckoned

with in the future by the pianists; also Georg Szell, the pupil of Richard Robert Szell, is hailed here as a young Mozart. He gave a long concert, producing a number of his own compositions.

Godowsky, under Ehrbar's direction, again crowded the large Music Friends' Hall, and was overwhelmed with enthusiasm.

Geza von Kresz, assisted by Magda Hattingberg Richling, concertized in Bösendorfer Hall. Gottfried Galston gave five recitals. Germaine Schnitzer appeared with an interesting program in Bösendorfer Hall. Her performance of the Brahms F minor sonata was impressive. John Powell's program was most ambitious and long. His interpretation of the Liszt B minor sonata was very intelligently worked out, though in performance it was lacking in power and outline. Alfred Calzin appeared in the Ehrbar Hall, also in a very ambitious program. Calzin has very good fingers and a powerful technic, but lacks in musical interpretation. Herbert Fryer, who also appeared in Ehrbar Hall, has a tremendous technic, but altogether too little musical calm and dignity.

Therese Slottko made her Vienna debut before a friendly audience in Bösendorfer Hall. The program was much too long, consisting of a Brahms sonata, a Beethoven sonata, three Bach works, and a number of others. Although her hands are somewhat heavy, and her interpretations lacking in vigor and decision, still she has attained a capable technic. Her performance is marked with temperament and reflects her innate musical nature. On Robert, her teacher, Therese Slottko reflects much credit.

Ary van Leeuwen, the popular flutist of the Vienna Opera Orchestra, has given a number of chamber music concerts at which he has produced for the first time in Vienna works of Bach, a sonata in G major for flute, violin and piano; also an aria for alto, two flutes and English horn. Van Leeuwen has been assisted by Arnold Rosé, members of the Rosé Quartet, and by Mme. Charles Cahier. These concerts of Van Leeuwen have gained much prestige for him here.

Norah Drewett, the popular English pianist, appeared at two recitals in Ehrbar Hall, and also in many Vienna homes. All her performances and her personality have been pronounced charming. Miss Drewett has very good fingers, a large technic, and a swing to her interpretative style that mates happily with her nervous energy.

Mme. Charles Cahier, the American alto of the Vienna Opera, and founder of the Vienna Anglo-American Society, appeared before a distinguished audience in Bösendorfer Hall. Madame Cahier proved that her powers as a lieder interpreter are quite equal to her operatic talents. Everything she did was artistic, and her interpretations

her manner, her phrasing, and the program all made the evening a rare artistic treat. Beginning with the Italian Marcello, Paradies, and the Frenchman Caldara, the program continued with Handel, Schubert, Brahms, Franz, Hernried (manuscript), Paladilhe, Debussy and Tschaikowsky.

Moriz Rosenthal was the soloist and hero of three symphony concerts, two of which were charity affairs. He performed three concertos, those of Tschaikowsky, Chopin and Schumann. At one of these concerts a dramatic tone poem, "The Sunken Bell," by the very talented young composer, Vladimir Metzl, of Berlin, was performed. The work received hearty commendation from the audience.

Among the many pupils who have been heard at the



WILLIAM WILLIS.

Leschetizky classes in Vienna within the last two years, William Willis has seemed to be one of those whose claim to a distinguished pianistic career is firmly founded and easy to foresee even now. During this time he has taken a large part of the attention to himself, playing concerto after concerto and sonata after sonata. He is at his best in the larger works, such as the B minor Liszt sonata, the Handel-Brahms variations, and the Rubinstein D minor concerto. His last appearance in the Leschetizky class with the Liszt "Campanella" was a revelation. Taking it somewhat slower than the usual tempo, Willis did the whole with surprisingly good tone and rare charm of reading. Intelligent interpretation is the predominant factor in Willis' art, backed by a technic far above the average in brilliancy and effectiveness.

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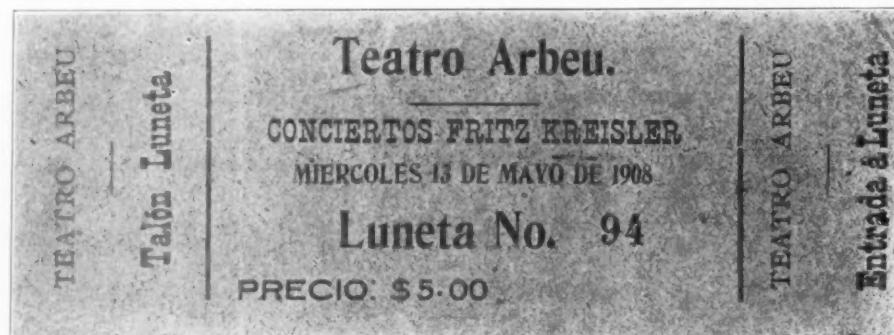
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Kreisler's Travels.

The accompanying is a facsimile of a ticket used for Fritz Kreisler's concert at the Teatro Arbeu, in the City of Mexico. As will be seen from the document in question, the price asked was \$5 per seat—and it was paid by enough persons to crowd the large hall to its utmost capacity.



The second picture shown is that of Mr. and Mrs. Kreisler in Switzerland, where the violinist is regaining



MR AND MRS. FRITZ KREISLER IN SWITZERLAND.

his strength after a severe attack of typhoid in this country last season.

Dr. Wüllner, and his accompanist, C. V. Bos, will open their season on November 14, at Mendelssohn Hall, when Dr. Wüllner will give one of his remarkable recitals. The first program will be the one which Dr. Wüllner generally sings when appearing for the first time in a new

city, and will include two groups of Schubert, one Schumann group and one group of songs taken from Brahms, Hugo Wolff and Richard Strauss' works. Dr. Wüllner's first appearance as a reciter with orchestra will be made on November 27 and 28 with the Philadelphia Orchestra, under the baton of Carl Pohlig. Later in the season New York will have an opportunity of hearing Dr. Wüllner in his remarkable interpretation of "Manfred," with the Schumann music, and of "Das Hexenlied," by Widenbruch, music by Max Schillings. It may be that Dr. Wüllner will consent to give "Lelio," by Berlioz, as one of our great conductors has studied that score for years without being able to ever find an artist able to interpret the title role in a befitting manner. This work demands tremendous efforts on the part of orchestra, chorus and soloists alike. It would indeed be a pity if Dr. Wüllner should leave these shores without having given us an opportunity of hearing this interesting work. He had arranged to present this with the Verein der Kunstfreunde at Berlin this spring, but as the committee and conductor of the orchestra engaged could not see their way clear to carry out the great artist's wishes "in all details," he simply cancelled the engagement, and thus the work which had been looked forward to with most unusual interest by the entire German musical community was robbed of its chief glamour.

C. V. Bos, who had for three years declined all engagements to exercise his masterful art of accompanying, remained in London after Dr. Wüllner's last concert on May 12, and has been kept very busy accompanying almost every artist of any importance, among others, also, the great Dutch singer, Tilly Koenen. Mr. Bos is in great request in this city and he has now yielded to his manager's advice and whenever his engagement with Dr. Wüllner makes it possible he will be prepared to accompany other singers. The first one whom he will accompany will be Heinrich Meyn, for whom he played very often in Berlin.

Wullner-Bos Tour.

Thursday evening, July 9, students and teachers attending the summer term at the Virgil Piano School, 19 West Sixteenth street, enjoyed Sydney Parham, a pupil of John Stephan, who played the following program, arranged for the benefit of special summer course students:

Sonate, Moonlight	Beethoven
Novellette	Schumann
Consolation	Liszt
Papillon	Lavelle
March Grotesque	Sinding
Nocturne, G major	Chopin
Nightingale	Liszt
Cantique d'Amour	Liszt
Polonaise	Moszkowski

Miss Parham belongs to the class of public performance at the school, and Thursday evening was her first attempt at giving a whole recital:

While her playing, technically considered, was not up to the standard of Virgil pupils, still it showed many excellent characteristics. All pieces were played from memory almost faultlessly, and she displayed much skill and taste in tone production and use of pedals.

Her best numbers were the "Novellette" by Schumann and the "Cantique d'Amour" by Liszt. She was recalled by hearty applause at the close of the program, and responded with the bourée in G by Bach, which she played charmingly.

Miss Parham has a promising future before her if she will apply herself somewhat more rigidly to the study of technic.

Kegrize Re-engaged for Seattle.

Michael Kegrize, who has been re-engaged to conduct the Seattle Symphony Orchestra, is planning to go to Europe on a professional mission. The following extract is from a recent issue of the Seattle Daily:

A communication from Director Michael Kegrize, now in Philadelphia, related that he is at this time completing his programs and purchases of orchestral music for the coming season. Before returning to Seattle next month he will engage, probably in Europe, a new concertmaster for the orchestra, as well as a number of players for new instruments which he desires to add to the orchestra. With an increased library and an even greater array of musicians than responded to his baton last season, Director Kegrize has every hope of bringing the artistic standard of the organization to an even higher plane than before.

In this connection members of the society, at the meeting referred to, called attention to the commendatory articles in a number of the leading musical journals of the East with respect to the Seattle Symphony Orchestra. Through their Western correspondents they have done the local organization the honor of classing it with the leading orchestras of the country in every respect, and its unusual financial success during its first season has been commented on as remarkable. Credit for these conditions is given to the altogether admirable qualities of Michael Kegrize as a director and to the evident appreciation of the people of Seattle of the splendid music which they have been privileged to hear since the formation of this organization.

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PROGRAM OF SEVENTH RECITAL Music of the 16th, 17th and 18th Centuries

1. OLD FRENCH AND ITALIAN MELODIES—
 - (a) "Arm yet!" (arr. by A. C. Bunten). J. B. Besard (1576)
 - (b) "Vado ben spesso".....Salvator Rosa (1660)
 - (c) "O cessate di piagarmi" Alessandro Scarlatti (1659-1725)
 - (d) "Piacer d'Amor".....Gio. Martini (1741-1816)
 - (e) "Vittoria, vittoria!".....G. G. Carissimi (1604?-1674)
2. SCOTCH METRICAL BALLADS—
 - (a) Sir Patrick Spens
 - (b) The Twa Cobies
 - (c) Sir Eglamore
- INTERVAL.
3. OLD ENGLISH MELODIES—
 - (a) "Love Will Find Out the Way" Seventeenth Century
 - (b) "A Soldier Should Be Jolly".....1610
 - (c) "The Golden Vanity".....1648
4. IRISH FOLK SONGS—
 - (a) "Lament of Owen Roe O'Neill" Arr. by C. V. Stanford
 - (b) "Trotting to the Fair".....
 - (c) "Battle Hymn".....
5. THREE SONGS BY HENRY PURCELL (1658-1695)
 - (a) "Sylvia, Now Your Searn Give Over."
 - (b) "Ah, How Pleasant 'Tis to Love."
 - (c) "I'll Sail Upon the Dogstar."

*First performance in England.

PROGRAM OF EIGHTH RECITAL, MAY 25 CLASSICAL GERMAN

PART I

1. BEETHOVEN—
 - (a) "Die Ehre Gottes."
 - (b) "Als die Geliebte sich trennen wollte."
 - (c) "Des Kriegers Abschied."
2. SCHUBERT—
 - (a) "Meeres Stille."
 - (b) "Geheimes."
 - (c) "Der Tod und das Mädchen."
 - (d) "Wiegenlied."
 - (e) "Heliopolis."
- INTERVAL.
3. BRAHMS—
 - (a) "Ich schell mein Horn in's Jammerthal."
 - (b) "Vor dem Fenster."
 - (c) "Vergebliches Ständchen."
 - (d) "Schlussucht."
 - (e) "Murrays Ermordung."
4. SCHUMANN—
 - (a) "Warte! warte! wilder Schüttmann."
 - (b) "Was soll ich sagen?"
 - (c) "Freisinn."
 - (d) "Auf dem Rhein."
 - (e) "Ich große nicht."

PROGRAM OF NINTH RECITAL NORTHERN EUROPEAN COMPOSERS

1. SIBELIUS—
 - (a) "Gesang der Alten." Op. 31, No. 3.
 - (b) "Und ich fragte."
 - (c) "Es war ein alter König."
2. LANGE MÜLLER—
 - (d) "Ach, du Birkenbaum." Op. 11, No. 5.
 - (e) "Sonnenuntergang."
3. HEISE—
 - (a) "Des Dichters Letztes Lied." Comp. 1869.
 - (b) "Das Erste."
 - (c) "Was ich sah."
 - (d) "An den Bahre." Comp. 1873.
 - (e) "Hoffnung." Comp. 1876.
 - (f) "Zur Johannisknacht."
- INTERVAL.
4. TSCHAIKOWSKY—
 - (a) "Nicht Werte, Geliebte." Op. 6, No. 2.
 - (b) "Legende." From Op. 54.
 - (c) "Heldenmuth." Op. 66, No. 11.
 - (d) "An den Schlaf." Op. 27, No. 1.
5. SENDING—
 - (a) "Es schrie ein Vogel."
 - (b) "Herbst." Op. 38, No. 4.
 - (c) "Engel."
 - (d) "Abends nur flieget der Rabe." Op. 39, I.
 - (e) "Wir wollen ein Land." Op. 38, No. 1.

*First performance in London so far as can be ascertained.

PROGRAM OF TENTH RECITAL MODERN GERMAN

PART I.

1. HUGO WOLF—
 - (a) "Der König bei der Krönung."
 - (b) "Auf ein altes Bild."
 - (c) "Das Köhlerweib."
 - (d) "Der Schäfer."
 - (e) "Herz, verzage nicht."
 - (f) "Der Scholat."
 - (g) "Gebet."
 - (h) "Auftrag."
2. HUGO KAUN—
 - (a) "Und hab' so grosse Sehnsucht doch."
 - (b) "Der Sieger."
- INTERVAL.
4. A. VON FIELITZ—
 - (a) "Das sterbende Kind."
 - (b) "O Sonne, du ziehest."
 - (c) "Auf der Wacht."

4. WILHELM BERGER—
 - (a) "Oernulfs Klage." (From MSS. First performance. Composed for and dedicated to Mr. Sharpe.)
 - (b) "Dämmerung."
 - (c) "Unruhige Nacht."
 - (d) "Der Waldsee."
 - (e) "Lied eines fahrenden Gesellen."

*First performance in London so far as can be ascertained.



ERNEST SHARPE

whose programs, here given, have attracted great attention from every critic and musician in London. Columns of analytical notices have appeared in the leading London papers about these recitals, covering as they do more ground than has ever before been attempted by any one singer in so short a time.

The notices are too voluminous to quote, but they are unanimous in their acknowledgement of Mr. Sharpe's artistic work, and in their recognition of the sincerity and disinterestedness of such an artist in bringing forward the best of the different contemporary writers, regardless of nationality; and the

absolute educational value of such a series of recitals setting forth, as they do, a comparative view of the song writing of the day and bringing to the notice of "musical amateurs" beautiful examples hitherto unheard in our concert rooms.

We think Americans will recognize with pride the achievements of this singer.

PROGRAM OF ELEVENTH RECITAL MODERN GERMAN

HENNING VON KOSS—

- (a) "Heimweh." Op. 11, No. 5.
- (b) "Schwabisches Volkslied." Op. 4, II, No. 2.
- (c) "Mädchen mit dem rothen Mündchen." Op. 8, No. 2.
- (d) "Schlaf." Op. 26, No. 2.
- (e) "Der König von Babylon." Op. 31.
- (f) "Verlust." Op. 7, No. 2.
- (g) "Ade denn, du Stolze." Op. 22, No. 1.

RICHARD STRAUSS—

- (a) "Liebeshymnus." Op. 32, No. 3.
- (b) "Die Zeitlose." Op. 10, No. 7.
- (c) "Zueignung." Op. 10, No. 1.

INTERVAL.

THEODOR STREICHER—

- (a) "Ein Fichtenbaum."
- (b) "Mittagsruh." Op. 44, No. 3.
- (c) "Verburg's." Op. 85, No. 5.

MAX REGER—

- (a) "Merkspruch." Op. 75, No. 1.
- (b) "Lied eines Mädchens." Op. 104, No. 4.
- (c) "Des Kindes Gebet." Op. 76, No. 22.
- (d) "Mutter, tote Mutter." Op. 104, No. 3.
- (e) "Wenn die Linde blüht." Op. 76, No. 4.
- (f) "Pralendum." Op. 70, No. 1.

INTERVAL.

PROGRAM OF TWELFTH RECITAL MODERN ENGLISH

HUBERT S. RYAN—

- (a) "Ballad of Prince of Muscovy."
- (b) "My Loveliest Lady."

C. H. PARRY—

- (c) "Love Is a Bubble."

MAY DAWSON—

- (d) "To Carnations."
- (e) "Christmas Song."

G. BANTOCK—

- (a) "The Utterable."

A. MALLINSON—

- (b) "O danke nicht."
- (c) "To Me at My Fifth-floor Window."

RAYMOND LOUGHBOROUGH—

- (d) "A Lament." (From MSS.)

N. JOHNSON—

- (e) "An Offering."

H. WALFORD DAVIES—

- (f) "Hymn Before Action."

INTERVAL.

G. W. COX—

- (a) "Night."

L. RONALD—

- (b) "Dedication."

P. H. WILLIAMS—

- (c) "The Mad Dog."

K. RAE—

- (d) "Life's Epitome."

H. LOHR—

- (e) "A Song of Surrey."

FRANCES ALLITSEN—

- (a) "Ein Fichtenbaum."

D. BOTSCHRAFT—

- (b) "Love and Grief."

C. B. HAWLEY—

- (c) "Mountain and the Star."

W. M. A. FISHER—

- (d) "Swords of Valhalla." (From MSS.)

Composed for and dedicated to Mr. Sharpe.

PROGRAM OF THIRTEENTH RECITAL AMERICAN RECITAL

PART I.

G. W. CHADWICK—

- (a) "Allah."

D. B. HUBBARD W. HARRIS—

- (b) "Du bist wie eine Blume." Op. 11, No. 3.

CLAYTON JOHNS—

- (c) "Two Folk Songs: 'O Love and Joy,'"

C. B. HAWLEY—

- (d) "The Northern Days."

E. SIDNEY HOMER—

- (e) "Bedouin Love Song."

A. M. BRANDER—

- (a) "A Sea Drift."

H. W. M. A. FISHER—

- (b) "Sleep."

H. W. M. A. FISHER—

- (c) "O Mother Mine."

W. M. A. FISHER—

- (d) "Iago's Drinking Song."

W. M. A. FISHER—

- (e) "Sigh No More, Ladies." Op. 5, No. 5.

INTERVAL.

PART II.

ELEANOR EVEREST FRER—

- (a) "Be True." Op. 4, No. 5.

HUBBARD W. HARRIS—

- (b) "Sleep."

HOMER A. NORRIS—

- (c) "O Mother Mine."

CHAS. FONTAINE MANNEY—

- (a) "Orpheus With His Lute." Op. 3, No. 5.

W. M. A. FISHER—

- (b) "O Captain, My Captain."

C. B. HAWLEY—

- (c) "Transformations." Op. 18, No. 4.

E. SIDNEY HOMER—

- (d) "Iago's Drinking Song."

E. SIDNEY HOMER—

- (a) "To Russia." Op. 17, No. 4.

E. SIDNEY HOMER—

- (b) "EvenSong." Op. 15, No. 6.

E. SIDNEY HOMER—

- (c) "Requiem." Op. 15, No. 2.

*First performance in London so far as can be ascertained.

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NOTICE.

All communications should be addressed to THE MUSICAL COURIER and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

SIXTY-FIVE note music rolls are tabloid music.

SIGNOR GATTI-CASAZZA, after completing arrangements at the Vienna conference, returned to Paris for a few days, and then left for Milan.

GEVART, the aged Belgian theorist, teacher and composer, has written a "Congo Hymn" at the order of King Leopold. Of course, the work employs the black keys only.

HUMPERDINCK's new opera, "Die Koenigskinder," has been secured by the Metropolitan Opera for production here next winter. The composer will be present at the première.

THE New York Press says that a greater voice than Caruso's has been discovered in a Paris bartender named Falandry. His tones should certainly be more liquid than Caruso's.

THE sole difference between a mechanical piano and a hurdy gurdy is that one is played by hand and the other with the feet. No one expects an automaton to have either head or heart.

WHAT is a great pianist who indorses the 65 note music roll as a true medium for the representation of the music of the masters? Is such a pianist a criminal or is he only careless—or both?

THAT philosopher was both unglamorous and unimaginative who said that women and music age quickly. The changes may have been in the eye and ear—and possibly heart—of the philosopher.

THE head of the Berlin Komische Opera, Hans Gregor, made a contract for life last week with Della Rogers, the American singer. In unprofessional language, the impresario and the artist were married.

AN important musical item, cabled to the New York dailies from Paris: "Mary Garden is to wear rubies in her costume as Salome next winter." Now that the point is settled, the American musical public will be able to settle back peacefully and enjoy its summer vacation without being beset by all manner of anxious doubts.

ONE of the favorite parlor amusements next winter for the players of mechanical pianos is to be a "Harmonious Handicap" for handsome prizes given by the host or hostess. The contestants will in succession be seated at the machine, and made to pump out the Beethoven C minor symphony on the 65 note roll. The pedalist doing the composition in the shortest time is to be declared the winner. The game has taken a strong hold on the devotees of mechanical pianos and threatens to rival the pernicious popularity of ping-pong.

A PUNCTILIOUS point: Would it be more correct to say that 65 note rolls grind out their music by the yard or by the foot? In England they are considered inchular. In France the artistic population cannot stand the nuisance for long. In Germany the natives say that the infernal machine sounds like hell. In Russia it is considered the verst they ever heard.

EMMY DESTINN, the new Metropolitan star, is to sing in Berlin, at one of the Elite Concerts, on November 6. As her debut in New York is slated for November 16 (in "Aida"), she will have to make very close connections, sailing from Hamburg or Bremen not later than the morning of November 7. She will probably have to sing here at her debut after one rehearsal, or without even that.

WHAT is musical fame? The New York Herald gives a list of the artists to be heard at the Hermann Klein Lenox Lyceum Sunday concerts next season, and the greatest morning paper in the world designates the participants in this fashion: Cecil Finning, Josef Shievin, Katherine Gordon, Ernest Chelling, Heinrich Gebhard, Germaine Schoutz, Arthur Hertmann, Zinbalist, Petschinskoff, David Bisham.

ACCORDING to the New York Sun, Weingartner "has just been hissed in Venice because he cut a performance of 'Die Walkure' so that it ended half an hour earlier than the audience expected to go home." The incident alluded to happened in Vienna, which is 300 miles from Venice. That is about the usual distance which separates the New York morning critics from the truth when they write on musical topics.

PROF. REINHARDT W. GEHARDT has discovered that "muscular contraction is increased by musical sounds made simultaneously with it," and he argues in consequence that employers of labor might get twice as much work from their "help" if musicians were engaged to play for the toilers during their travail. The idea sounds attractive, and henceforth we may expect to see blacksmiths hammering to the tune of the "Anvil Chorus" from "Trovatore"; railroad men handling the brakes to the strains of Alkan's "Chemin de fer"; and mothers scrubbing their babies to the bath tub theme from Strauss' "Symphonia Domestica."

At the latest meeting of the Education Committee of the London County Council, when the subject of the appointment of a musical adviser and inspector at £300 a year was under discussion, Mr. Collins, a former chairman of the London County Council School Committees, contended that the teaching of music in elementary schools unfitted boys and girls for their occupation in after life. Discussing the question with a press representative later Mr. Collins did not take up the position that music in itself was a direct incentive to disorder and crime:

"But, I believe," he said, "that such subjects as music, dancing and singing, which the children are now taught, are not only of no practical use to them, but frequently turn out to be pernicious in their after effects."

"My view is that children should go to school to learn such ordinary subjects as arithmetic, reading, writing, and other really necessary matters, and at the age of about ten years they should put in a certain amount of time in workshops, where they would learn something of the trade or business they intend to follow."

The fact that the study of music in England is not aiding in the making of a career, but is proving to be rather a hindrance, is gradually but perceptibly trickling into the popular mind. There is very little or no money for English people in a musical career in England, about ninety per cent. of the musicians barely making a living. Cab drivers, motor-men, valets, etc., are far better off than English musicians in Great Britain—except about ten per cent. of them.

* TRUST TEATRALE ITALO-ARGENTINO. LATIN OPERA COMBINATION.

PARIS, July 11, 1908.

(By Cable.)

In view of the anticipated dislocation of operatic conditions in Italy and other countries, drafting their vocal forces from the sunny land, through the new and special preference for Italian singers in the United States, the prices naturally having advanced in consequence of an increased demand, certain interests in Italy and in South America have combined in order to protect their present and future investments in opera houses and operatic material, and have organized a combination which is chartered and is officially called the Trust Teatrale Italo-Argentino, with headquarters at Rome.

Curious revelations can be found in some of the details, the very first consisting of the ignoring of Milan and the whole system of Milanese operatic agencies, which, by the way, instead of profiting by the extension of Italian opera in New York and America, seem to be losing their entire foothold, due probably to old fashioned methods and insipidity as a commercial theory in the musical art—leaving aside other repellent features. It is seen that the movement is Roman in its initiative.

Some preliminary explanations are necessary in order to grasp the extent of the Trust scheme.

There are at present three large (Italian) opera houses in Buenos Ayres—the Grand Opera House, relative to that city as the Metropolitan is to New York, the Colon and the Politeama Argentina, an opera house that exercises no such influence as the two others. The opera singers going from Italy to South America and receiving salaries nearly as high as the United States pays, are engaged for the Buenos Ayres opera houses—one or the other—also for the Montevideo (the Solis) Opera, for Rio Janeiro, for Santiago and other establishments. Amato, for instance, the new Metropolitan baritone, comes from the Santiago Opera to New York. It is a very large operatic business in South America, and in its total far beyond ours, covering dozens of opera houses and hundreds of artists; in fact, it is the largest revenue producing opera system in the world. It affects Italy seriously, as it means an outlet for singers, scenery, costumes, performing rights, music employees and musicians to an extent to which no other country compares, not Russia, which was Italy's largest client at one time. These important interests contain competing factors, and one faction, apprehending possible combinations of the other with opera managers in New York, has organized the above named Trust.

The Houses in the Trust.

The following are the leading Opera Houses combined now under this agreement, with subsidiary or small houses attached:

The Colon—Buenos Ayres.
The Argentina—Rome.
The Costanza—Rome.
The San Carlo—Naples.
The Massimo—Palermo.
The Reggio—Turin.
The Grand—Rio Janeiro.
The Opera—Santiago.

The Scala, of Milan, as is seen, is not embraced, but it can depend upon co-operation, there being no obstacle; in fact, its contracts for singers and properties make it an ally.

The promoter of the combine is Walter Mocchi, manager of the Colon Opera House, Buenos Ayres, and with him are Florio, of the Palermo house; Seguin, a well known Buenos Ayres capitalist; Sonzogno, the Milan publisher; the Duke Visconti

Modrone, who is interested in La Scala, and the Count San Martino, of Rome, who is one of the Board of Directors of the New York Metropolitan Opera House, giving color to a suspicion that a magnificent scheme may be back of all this.

The combine excludes Cano's most important Grand Opera House at Buenos Ayres as well as many others, and, as the operations show, will affect, to a degree hitherto unknown, the whole operatic field.

The question of scenic equipment, of operatic material, of music and performing rights, the very foundation of performances, will be subject to a financial scrutiny of unusual refinement, and the combination will not only secure control of certain rights, but will get absolute possession of new works.

As to the salaries of singers, it can go into the field with a proposition covering in Europe and America the winter season and in South America the winter season there, which with us is summer. A singer now receiving, say at the Metropolitan, \$3,000 a month for five months (equaling \$15,000) can get a direct eight or nine months' engagement from the Trust at \$2,000 a month, equaling \$18,000, far preferable, for it removes possibilities of rivalries further and attaches the artist to the strongest operatic power on an annual basis. To us in America the enormous value of a trust institution, with its savings and its profits accruing through natural retrenchment impossible with individual opera enterprises, is too apparent to require analysis; and the foreigner knows this all also, for otherwise this very operatic trust would not have been organized.

The financial and banking interests that are backing the project are Italian and Argentina, virtually associated through the powerful Italian colony of the latter country, which is transposing it from a Spanish to an Italian nation. Other operatic enterprises will gravitate to the Trust Teatrale Italo-Argentino, and the developments of the near future will prove even more sensational than this news. New York and Covent Garden (being menaced, as the Colon of Buenos Ayres is now, through the Trust menacing the old-established Grand Opera of that city) have probably already taken steps towards a rapprochement, judging from negotiations pending here.

BLUMENBERG.

At the close of next season, Madame Sembrich and Madame Eames will cease to belong to the Metropolitan Opera House roll. Their roles will subsequently be sung by others, and the probability is that the long reign of any number of singers at the Metropolitan has about ceased. Such an artist as Sembrich must view with gratification a career in our opera house, which, beginning in 1884, and renewed some ten years ago, has been an uninterrupted series of successes.

At the Munich Wagner Festival, Feinhals will sing Wotan in the first "Ring" cycle and Whitehill in the other; the Siegfrieds are to be Knote and Kraus; the Brünnhildes, Fassbender and Plaichinger; the Siegmunds, Kraus and Knote; Alberich, Zador; Loge, Briesemeister; Mime, Kuhn; Fricka, Preuse; Hunding, Bender; Sieglinde, Morena and Fay; Erda, Gmeiner; Hagen, Gillmann; Gutrun, Kophob; Waltraute, Preuse; Waldvogel, Bosetti. Knote will be the Tristan at the three "Tristan and Isolde" performances; Bender, King Marke; Fassbender, Burk-Berger and Wittich, the Isoldes; Bauberger, Kurwenal. The three "Meistersinger" per-

formances are to have Feinhals as Sachs; Geis, Beckmesser; Knote and Kraus, as Walther; Kuhn and Walter, as David; Kophob and Fay, as Eva; Preuse, as Magdalena. The Munich Mozart cycle will consist of "Figaro's Marriage," "Don Giovanni," "Abduction from the Seraglio" and "Cosi fan tutte." In "Figaro's Marriage" Feinhals will be the Almaviva; Fay, the Countess; Tordek, the Cherubin; Gillmann, Figaro; Bosetti, Susanne; Preuse, Marzelline; Walter, Basilio; Sieglitz, Bartolo. In "Don Giovanni" Feinhals is booked for the title role; Burk-Berger, Donna Anna; Buysson and Walter, Don Ottavio; Bender and Gillmann, Commandant; Preuse and Fassbender, Donna Elvira; Geis, Leporello; Bauberger, Masetto; Brunner and Bosetti, Zerlina. "Tannhäuser" will have Gillmann and Bender as the Landgraf; Morena and Fay, as Elizabeth; Tänzler and Knote, as Tannhäuser; Brodersen, Wolfram; Walter, as Walther; Hofmüller, as Heinrich; Burk-Berger, as Venus; Bosetti, as the Shepherd. The dates of the performances are: "Figaro's Marriage," August 1 and August 6; "Don Giovanni," August 3 and August 8; "Abduction," August 4; "Cosi fan tutte," August 9; "Tristan," August 13 and 26, and September 7; "Meistersinger," August 11 and 24, and September 5. "Tannhäuser," August 15, September 4; the first "Ring" cycle, August 17, 18, 20 and 22; the second cycle, August 28, 29, 31 and September 2; and the third cycle, September 9, 10, 12 and 14.

PLAUDITS FOR PELF.

To applaud or not to applaud, that is the question which in Italy is puzzling the craniums of the members of that noble profession—the claque. The leaders of this association, so characteristic of Latin countries, generally have an unerring instinct for the fitness of things when it is a question of visible token of approbation at premières, but when the hyper-modern composers get a hearing, then the claquers are all at sea. After the première of "Salomé" in Naples, the leader of the claque expressed himself to an interviewer as an unqualified opponent of the modern school. He said the worst feature of such music was that he never knew when to applaud and when not to applaud. His views are interesting:

If we applaud a modern singer we are sure to arouse the listeners to opposition. Sometimes I hiss a little with the lips, while I am applauding with the hands, so as to set the public thinking in the right direction. From reaction and opposition to the hisses, the public takes part with the applauser, and thus we have the desired success, that is, we would have it, if it were not for the free tickets; the deadheads always hiss from principle. But this kind of strategy cannot always be employed. Yet the singers want big applause, a storm of applause. With a little fantasy, such a storm of applause can sometimes be arranged. Last year I secured for a baritone, after he had sung his romance, an enormous success, by having one of my men cry at the critical moment, "There he is, there he is!" Then everybody thought that the Duke of Aosta had come, and a hurricane of applause broke loose that bid fair never to end. With the old melodious operas our art has alas! disappeared. There are no more cadenzas, no arias, no duets, no romances. In a Wagner opera, there is, so to say, not a single crevice, not a single crack, into which a *da capo* or even a suggestion of applause can be smuggled. Wagner left us only the close of the acts. And now comes this Strauss and writes, if you please, only one act, only a finale! We had already lost the first dancer and now we also will soon lose the tenor, and I shall be superfluous. But I shall retire before it comes to this, for I have saved a little something for my old age, and next year I shall become a subscriber and sit in the parquet and hiss.

While the lament of the claque is humorous, its pathos is misplaced, for neither the old time arias and duets, nor their male and female exponents are defunct as yet. The Italian opera of the Bellini, Donizetti, Rossini, and early Verdi type is not dead by any means, as a glance at the repertory of the Italian opera houses of today will show. However,

if the claqueur sang his dirge in a spirit of prophecy, then he may be nearer the truth, for the tendency of the impresarii in sunny Italia is toward Puccini, Giordano, Leoncavallo, Franchetti, Orefice, Mascagni, and the other Young Moderns, while Wagner is gaining ground there steadily, and in some localities even alarmingly. Incidentally, no one but the claqueur himself will shed a single tear over the demise of his noble art, for the singers of our day receive their paid applause in the shape of praise and press stories in the dailies, which the public read and believe—except in New York!

CHARPENTIER, composer of "Louise," talks of visiting America next winter. Contrary to the reports circulated here last season for press purposes, Charpentier is not broken down in health, and has not known a day's serious illness for the past half dozen years. He lives the true Bohemian life in his simple quarters at Montmartre, in Paris, and is the actual model of Julien, portrayed so graphically in "Louise." Apropos, Charpentier says that Hammerstein visited him to make a dicier for the production of the composer's new opera, "The Poet's Life," but no definite negotiations were concluded and the question rests in abeyance. When asked whether Dippel or Gatti-Casazzi had also been foraging for forthcoming products of the Charpentier muse, that composer smiled, said "Perhaps," and ended the interview with THE MUSICAL COURIER representative by turning to his piano and playing the "Never Shall Thou Question Me" theme from "Lohengrin."

A REALLY funny musical story comes out of England, via the British Bandsman:

The annual inspection of the militia battalion had taken place, and had passed off satisfactorily. The colonel gave the order to march, and the band struck up a lively air, and stepped off briskly. On the left of the front rank, however, there was a big trombone player, and this individual stood stock still. Naturally this maneuver threw the rest of his moving comrades into confusion, and caused them to cease playing. "Move on, man!" roared the colonel. "March! What on earth are you waiting for?" "Be aisy, sir; be aisy!" said the trombone player. "I've got fifteen bars rest here."

THE latest invention is a musical bed, warrant d to cure any case of insomnia. The circular advertising the apparatus reads:

The subject takes his rest, and with his foot releases a spring which sets a musical box in motion. The apparatus begins to grind out sweet lullabies and melodies and in a short time the patient is in the arms of sleep.

We have a long list of compositions most decidedly appropriate for use as sleep inducers, and would be glad to furnish them on application of the soporific bed inventor.

THERE is no truth whatever in the published item, which elaborately tells of the Australian tour of Melba, in which Bonci, Plançon, Zenatello, Renard and Nikish, as conductor, are to participate. It was started in a London musical resort—this improbability—and taken directly to a London daily, which promptly inserted without verifying. By the way, it is a mystery as to who paid the £2,000 for advertising the recent appearance of Melba in London. The daily paper advertising was unusual in distribution and character, and the posters were numerous and hitherto unknown, so far as opera in London is concerned.

In commenting on the success of Madame Rider-Kelsey at her debut as Micaela in "Carmen" at the Covent Garden Opera, a London journal calls attention to the fact that she attained her first success as a singer in a church in Brooklyn, as did Madame Lillian Blauvelt, Zelie de Lussan and the late Madame Antoinette Sterling. Mrs. Cleaver-Simon,

of London (formerly Miss Beebe), also graduated from a Brooklyn Church, and there are a number of well known American concert singers who "emanated" from Brooklyn, but also from New York and other churches. Madame Rider-Kelsey enjoys the American distinction, however, of having been trained entirely in America. It would be interesting to have a list of the successful singers of American origin who were trained exclusively in America or by American teachers.

PUCCINI FIFTY YEARS OLD.

Puccini was fifty years old on June 22. A brief glance at the career and especially at the ancestors of this successful and popular composer will be of interest. A native of Lucca, where 100 years ago Napoleon's sister reigned supreme, and where Paganini first thought out his wonderful exploitation of the G string, Puccini comes of a family that has been steeped in music, so to speak, for 200 years. All of his ancestors back to 1712 have been composers. His forefather Giacomo, after whom he is named, was born at Lucca in 1712. He composed church music and his eight part requiem became celebrated. The manuscript of this work was shown under a glass case at the music exhibition in Vienna in 1802. This first Puccini died in 1781.



PUCCINI IN CARICATURE.
Drawn by himself for THE MUSICAL COURIER.

leaving as his musical successor his son, Antonio Puccini, who also composed church music, and whose "Kyrie" and "Gloria," also an eight part vocal composition, became well known. Antonio's son, Domenico Puccini, born in 1771, represented the third generation of this family of musicians, and he was the first to write secular music. He composed an opera entitled "Quinto Fabio," which was performed at Livorno in 1810. Domenico Puccini died at the age of forty-four, leaving a son, Michaello, and this man was the father of the Puccini we know. So it is five generations from our Puccini back to Giacomo Puccini the first. Michaello followed in the footsteps of his grandfather, and great grandfather, and wrote only ecclesiastical music. He died in 1864 and his friend and contemporary, Pacini, wrote a requiem for him. The composer whose fiftieth birthday was celebrated recently, received a stipend from the Queen of Italy, which enabled him to enter the Milan Conservatory, where he studied under Bazzini and Ponchielli, who were also the teachers of Mascagni and Leoncavallo. While yet a pupil he attracted attention and his first serious effort at composition, a "symphonie capriccio," was performed at a conservatory concert with great success. His first opera, in one act, "Les Villi," shows the influence of his teacher, Ponchielli; the libretto deals with the same subject as Adams' ballet "Giselle." This was one of the operas sent in for the Sonzogno prize competition; it was unsuccessful—because no one could read Puccini's manuscript. The composer then had the score copied and the opera was produced with some success on May 31, 1884. His second opera, "Edgar," was performed April 27, 1886, at La Scala, but it had no success. It was not till eleven years after his first opera came out that Puccini scored a real suc-

cess with "Manon Lescaut" at Turin in 1895. With "Manon Lescaut" Puccini's star began to ascend; the Berlin premiere occurred on his birthday in 1897 in his presence. Then came the immense successes of "Bohème" and "Tosca," and Puccini was a famous man. Those are his two greatest works, and are far superior, in many respects, to "Madam Butterfly." "La Conchita," which was completed last year, is to be brought out the coming autumn with Gemma Bellincioni in the title role. The libretto deals with the tragedy of a Gypsy girl of Sevilla, à la Carmen.

At Kaltenleutgeben, near Vienna, Heinrich Conried is taking a rest, and, as he says, "awaiting his recall to the Metropolitan after next season." Strange to say, assistant manager Dippel is stopping at the same place—or not strange to say.

PRESIDENT ROOSEVELT is to conquer wild game in Africa. When he returns to this country he will be eligible for the post of operatic impresario in New York.

THE baritone Gilly, of the Paris Grand Opera, has been engaged for the Metropolitan Opera House, beginning next season.

WHAT the 65 note music roll lacks in art its advocates lack in conscience.

News of Musicians From Near and Far.

Clara E. Thoms, of Buffalo, presented her pupil, Bessie Trimmer, coloratura soprano, in a recital at the Niagara Hotel, Buffalo, June 30. The young singer was assisted by Ella B. Snyder, soprano; Jennie Riter, soprano; Florence Reid, contralto; Frank Eggleston, tenor; Charles Arthur Spaulding, baritone, and George A. McGarry, basso. Society was well represented and Mrs. Thoms and her pupil were heartily congratulated.

Alice Breen, the soprano and teacher, paid a visit to Narragansett Pier, R. I., before going to Lenox, Mass. Miss Breen believes in nature as a cure for all ills, and consequently she is in fine health to enjoy the social life in the exclusive Berkshire village.

Ida Mampel (now Mrs. Harry L. Mead) has attracted much attention in the American colony at Chihuahua, Mexico, where her husband is stationed as a mining engineer. Mrs. Mampel-Mead, remembered as one of the youthful pianists of New York, has begun to cultivate her voice, and recently, at a Sunday service in the American Church at Chihuahua, she sang "Divine Redeemer," by Gounod. A knowledge of Spanish is another accomplishment the young artist has added to her list.

The Name of Louis von Heinrich.

The name of Louis von Heinrich (Luella Totten) has caused some inquiry and more confusion, especially in the composing rooms, where the prefix "Miss" before the "Louis" was regarded as an error made by the writers. The name was chosen by this gifted young woman because it belongs to certain branches of her family, although the Tottens trace their American ancestry back to the Mayflower period. Miss von Heinrich is a native of Pittsburgh, holding the degree of Mus. Bac. from Yale University. She has studied abroad with such masters as Klindworth and Reger in Germany and Widor in France. Her successes in Europe have been recorded in THE MUSICAL COURIER. Miss von Heinrich recently returned from her triumphs in Paris and London. After several days in New York she went to Lenox, Mass., where she is now the guest of that eminent patron of art, Mrs. George Westinghouse. New Yorkers will hear some of Miss von Heinrich's big works this coming season.

In an English Prison.

Gaoler (to prisoner)—You'll find the treadmill a dreadful job.

Prisoner (cheerfully)—Not at all. I used to own a mechanical piano.

E. T. A. Hoffmann's "Undine" (revised by Pfitzner) has been accepted for performance next season by the Vienna Opera.

The new concert hall in Hamburg has been finished and is pronounced by experts to be an acoustical success.

NEW YORK STATE MUSIC TEACHERS' TWENTIETH ANNUAL MEETING.

JUNE 30 TO JULY 2, 1908.

The College of the City of New York, 138th street and Amsterdam avenue, hospitably opened its facilities to the members of the New York State Music Teachers' Association for its twentieth annual meeting. Last year Elmira was the scene of convocation, but sectional apathy resulted in a slim meeting, notwithstanding the hearty good work of all concerned. A meeting place for this year was not decided upon until some time after the election of J. Warren Andrews as president, but this once accomplished, local advertising and agitation began at once. The splendid buildings of the College of the City of New York, with its magnificent Tudor Hall, the like of which exists nowhere in the great city; with its large and up to date organ, and with the numerous class rooms for the round-table discussions, was well suited for the convention.

TUESDAY MORNING, JUNE 30.

The opening morning found 100 members in attendance, but no programs in sight, and it was noon before they appeared. With Professor Baldwin at the organ, "America" was sung, followed by prayer by the Rev. Dr. Singleton, and an address of welcome by Prof. Adolph Werner, of the college faculty. The latter was duly impressive in his remarks, showing a considerable knowledge of music, former and present conditions. He was followed by President Andrews, whose report interested all, dealing as it did with problems of the Association, the debt, and



WILLIAM C. CARL.

advising several changes in the constitution. Anna Laura Johnson, of Elmira, the secretary, read, with engaging manner and distinct enunciation a charming paper, as her report; the debt (some \$300) seemed to worry her more than anything else. Treasurer Frank F. Shearer's report showed income of some \$1,800 and outgo of \$1,500, leaving \$300 due. The item of over \$600 for artists' expenses shows where much of the money goes, and is in contrast to the meetings of, say, ten years ago, when \$50 covered this. It was then possible to obtain the services of leading artists, they paying their own expenses. Fortunately there are no such expenses when the Association meets in New York City. Mr. Shearer's report showed some 300 members up to the time of the opening of the meeting, and since then 100 or more have joined.

The various round tables of the morning were presided over by well known men, and attracted good attendance, according to the interest taken in the topics of each: Louis Arthur Russell presided at the Voice Table, which always draws the largest number of people, introducing S. C. Bennett, who read a paper, "Practical Talk for Vocalists." Frank H. Potter was also down for "Teaching by Indirection."

Edmund Severn read a paper, "Violin Technic," at the Orchestration Table, Herwegh von Ende, chairman, in which the stiff-arm method of the Joachim School received some hard blows; he was bright and snappy. Ludwig

Schenck was absent. Mrs. Vance Cheney read "The Psychology of Piano Playing" in the Piano Conference, presided over by E. M. Bowman, and August Fraemcke and Amy Graham were both on the program. Dr. Gerrit Smith was in charge of the Organ Table, and here gathered a large number of men and women organists, it being known that William C. Carl was to read a paper entitled "Demands on the Modern Church Organist."

Some extracts from this able paper follow:

William C. Carl.

The better the brain is trained, the more keen will be the work on the organ bench. One must be schooled to think, listen, concentrate and have the memory well under control. Take, for instance, the matter of sound waves and acoustics. In one building the key desk will be five feet from the instrument, while in another it will be twenty. The size of the building, position of the organ chamber, and the general resonance must all be considered. The man who simply "plays" without regard to his surroundings, will find that he is creating an impression totally different from what he intends. In a large building, one must play slower, in order to avoid over tones, while in a smaller one, the tempo can be taken faster.

It is necessary to be an all round musician. Naturally, one must be able to play the various set pieces as they occur in the service, and accompany the choir and congregation, but this is not all.

In the training of an organist first of all, independence of movement must be acquired. By this is meant independence between the hands and feet, so that each will play a part totally different from the other. This work at the organ should be diligently studied and developed until the sonatas of Bach can be played with ease. It is not enough to render the fugues by the Cantor of Leipzig, but, as well, study his interesting sonatas. The results will amply compensate for the time and labor expended. To direct a choir from the organ bench, and at the same time play the service, it is absolutely necessary to have a command over one's self in order to control others. When the quartet choir was in vogue, this was not so important, but the time when four singers should praise Almighty God is past. An organist should have a good knowledge of the voice, and understand the leading principles governing voice placement and breath control.

If it be composed of mixed voices, he should know how to instruct in diction, and give vocalizes that will produce an even and musical tone, as well as correct intonation. As soon as the rehearsal is well under way, the anthems should be rehearsed a cappella, so as not to have the choir depend on the instrument. If deemed necessary, the latter part of the rehearsal can be with the organ, but the less the better.

The organist must be a good disciplinarian. Not necessarily severe and disagreeable, but firm and authoritative in all that is done. Everything must have a head, and the man who directs must always let it be known that he understands his business and demands attention and strict discipline.

Enthusiasm counts for a good deal. Let the man at the helm be enthusiastic over the work, and the effect is bound to be electric—results are more easily gained and the work will be done cheerfully and without complaint. Naturally, it is taken for granted that the ability to transpose, modulate, read at sight and improvise has been acquired. Each is a necessity, but, strange to say, young organists and students try to avoid them, and, in consequence, many men of talent fail to secure a good position or pass the examination of the American Guild of Organists, although they are strong with their organ playing and paper work.

The modern organist must be progressive. A position once secured does not follow that it will always be held.

Study the needs of the church. It is not necessary to select anthems without musical value simply because a popular taste is called for. There is much that is melodic but good. With judgment and discretion and a proper amount of time spent over it, the necessity of a low grade of music is easily eliminated. Keep increasing the repertory and find new selections that will uphold the interest of both choir and congregation.

Nothing is more conducive to a long tenancy of a position than to have the progressive spirit always in evidence.

Make a study of hymn tunes. The congregation have but little opportunity to sing—only in the hymns and responses. Therefore make this part of the service an inspiration and something to be looked forward to.

Nothing is more interesting than the subject of Hymnology, as much valuable knowledge can be gained from a perusal of the subject.

An organist must be prompt and see that his choir are in their places at the appointed hour ready for work. It will not suffice for the man who has charge of the music to walk in the church Sunday morning and evening and be oblivious to his surroundings. Whether he is a churchman or not, there should be an interest manifested in the doings of the church. He should get acquainted and make friends, in order to study their ways, for no two churches are governed exactly the same.

It can be seen at a glance that the demands of the modern organist are manifold. He is called upon to do many things, and all are supposed to be done equally well. Unfortunately, the salary is frequently not forthcoming to adequately compensate for the time and labor expended.

An organist has to live and eat, about the same as ordinary mortals are accustomed to. He must maintain the dignity of the position, study, attend the opera, hear the best orchestras and concerts and keep himself generally informed. As a rule, the

churches who pay the least demand the most. It is to be hoped that all this can be changed in the near future. The laborer is always worthy of his hire. A position on which so much depends should command the respect and compensate in the same way as do other positions of equal prominence and responsibility throughout our vast country.

Dr. Smith, whose charm never wanes, kept matters moving at the organ conference in which C. Whitney Coombs read an essay, "The Modern Church Anthem." The violin conference had on its schedule "The Teaching of Children," by Edith L. Wynn, and "Physiology of Music," by Karl Feiminger. There followed a half hour of organ music, Ruby Belle Nason, of Buffalo, playing in very able style works by Bach, Schubert and Guilmant.

TUESDAY AFTERNOON.

This started with an organ recital by Samuel A. Baldwin, whose intimate acquaintance, one may say affectionate love for his instrument is easily understood, inasmuch as he planned the instrument and watched its development from the beginning. Since then he has given some thirty recitals on it, to which THE MUSICAL COURIER has repeatedly called attention. He played compositions by classic and living composers, the latter predominating. Nothing more touching can be imagined than "Am Meer," by Schubert, as played by him, nor can there be greater solemnity or effectiveness than the prelude to "Parsifal." Widor's fifth symphony closed the program, which was punctuated by applause of the warmest kind.

"Illustration of Modern Church Quartet Music," by the choir of the Church of the Divine Paternity, J. Warren



ADELE LAFEIS BALDWIN.

Andrews, organist, followed, the participants being Estelle Harris, soprano; Cornelia Marvin, alto; John Barnes Wells, tenor, and Tom Daniel, bass. Miss Harris' brilliant, emotional, soprano voice and dramatic sense; Miss Marvin's beautiful contralto voice, Mr. Wells and Mr. Daniel, all these contributed some enjoyable solo and ensemble numbers. Mr. Andrews at the organ. Carl G. Schmidt and Carl Voelkner at the piano.

At the business meeting of the vice presidents which followed, there were discussed various matters, including the nominations for the ensuing year.

TUESDAY EVENING.

A concert by a choral club of women singers brought forward works by Smart, Boccherini, Chaminade, Delibes and others, not forgetting two Americans, Chadwick and Johns. Miguel Castellanos, pianist, played the Polonaise in E flat by Chopin with much grace, brilliance and effect, receiving a rousing recall, and the same artist appeared also as composer, a sonata for violin and piano being played by himself and J. Frank Rice. This was a most interesting work, showing thorough knowledge of the violin (not the case with many pianists' violin writings) and entire control of the technic of composition. Mr. Rice played with authority and understanding, sympathetic and lifelike throughout. Madame Van den Hende was to have played two groups of cello solos, but injury to a hand

prevented her playing more than one group, which brought her much applause. Harry H. Whitaker, E. Monestal and William Bauer were at the piano and organ, according to program.

WEDNESDAY MORNING, JULY 1.

"Talkfests" to the number of six consumed the morning, all being on vital subjects, as follows: Voice, Public School Music Education, Orchestration, Piano, Organ and Kindergarten. In the main auditorium Carl G. Schmidt kept matters moving, though this was not necessary once Professor Leonard B. McWhood, of Columbia University, got started on his subject, "Music in the College." He is informed as to this subject probably beyond any living American, having gathered statistics and garnered results in such fashion as to render of great interest the information he gave. Ralph I. Baldwin talked about "The Weaver System of Public School Music," citing his experiences in Hartford, where he is supervisor of music in the schools. "The Organization and Training of People's Chorus Classes" was the title of a paper by Frank H. Shepard. Louis Arthur Russell again presided at the round table on voice, the room overflowing with those interested. Adele Laeis Baldwin read "Technic of Diction for Singing and Speaking Voice," followed with the keenest interest by the many professionals and amateurs present.

No one has a more perfect diction in song or speech than Mrs. Baldwin, and what she had to say was authoritative, final. She illustrated her ideas of the consonants and vowels by singing words and phrases, and at the close was surrounded by a mass of future vocal students. Prof. Wesley Mills, of McGill University, Montreal, was down for "What May and What Should Every Vocal Teacher Believe and Teach Today?" "Violin Study and the Future School of Violin Playing" was the title of Herwegh von Ende's paper, in which he told many interesting things, including the student's life abroad, home advantages, etc. "Violinists can hear as much, learn as much, right here in America," was the brunt of his tale. Amy Fay read "The Concert Stage: Advantages and Disadvantages" at the piano conference. Her paper was full of facts gathered during a life of experiences at home and abroad. Fluent of expression, rapid and clear in delivery, her essay re-



NICHOLAS J. ELSENHEIMER.

ceived close attention, many going to her at the close. "The Art of Pedaling" was a most succinct and able paper, by Dr. Elsenheimer, with illustrations, quoting Chopin and Rubinstein, denouncing the miserable editions of standard works, both as to phrasing and pedaling, current in contemporaneous life. It is a pity that some of the great pianists of the day were not present to hear the Doctor's ideas so clearly and logically set forth. Here is a musician who looks the erudite scholar. There are many teachers of music, but there are few musical pedagogues. Dr. Elsenheimer has the honor of being one of the most distinguished pedagogues now residing in New York. He is the teacher of interpretation at the Granberry Piano School in Carnegie Hall, and in addition to his work there he has private pupils in artistic piano playing, harmony, counterpoint and composition at his residence, 622 West 137th street. Dr. Elsenheimer was educated in Germany, attending the Königliche Hochschule of his native city Wiesbaden, and afterward becoming a student of jurisprudence in Munich, Goettingen and Berlin. After having received his degree as a Doctor of Laws, he followed the example of Schumann in abandoning the practice of law, that he might devote all of his time to music. He studied counterpoint, composition and musical literature under G. Jakobsthal, professor at the Imperial University in Strassburg.

In 1890 Dr. Elsenheimer came to America. He was engaged by the Cincinnati College of Music, where he remained as one of the most prominent teachers for nearly fifteen years. He appeared as soloist with the Theodore Thomas Orchestra and with the Cincinnati Symphony

Orchestra, and as pianist with the Marien String Quartet, of Cincinnati; the Spiering and the Kramer Quartets, of Chicago, and other well known organizations. He was the official accompanist of the Cincinnati Symphony Orchestra, and in 1899 he was awarded a prize of \$1,000 in an international competition for the best cantata for mixed voices, with accompaniment for grand orchestra, MacDowell, H. Zoellner and Van der Stucken being the judges.

"Modern Methods of Music Practice," an interesting paper by Henry Holden Huss, was read by a substitute, in the absence of the author. The paper was full of happily expressed thoughts.

H. Brooks Day held the attention of a room crowded with listeners, with his "Boy Choir Training," some sixteen boys from St. Luke's P. E. Church, Brooklyn, illustrating it. The lads sang intervals, principally the higher ones, running up to D flat, in illustration of voice produc-

anything difficult. Besides it is so luminous and complete that it is his forever.

Especial attention is paid to memory work and transposing—another subject often neglected, and one which gives the child little trouble, if properly taught him in his early work. The salvation of music in America will lie with the correct, proper training of the children. When children, ranging from the age of five to ten years, after one year's study, can write any major or minor scale at the request of any one in an audience, take down on the blackboard a melody played on the piano which the children have never before seen or heard, giving correct time signature, key signature and notation—transpose that same melody to any key the audience may select—it argues that those children have been trained as few of us older ones dreamed of in our younger days.

When such masters as Leschetizky, Scharwenka, de Pachmann, Carreño and others give enthusiastic endorsements of the merits of Mrs. Dunning's system it establishes undeniable proof that there is something of exceptional value in what has been presented to them. Besides the letter of Leschetizky's, which is given below, he said to Mrs. Dunning:

I wish many pupils who come to me could take your course, for perhaps then they would be able to read music and know the value of notes before they aspire to Beethoven sonatas.

Some of the prominent teachers of Europe are having this system taught in their studios, among them Mrs. Potter Frissell, the Leschetizky representative in Dresden. In this country Mrs. Dunning's work is used in the best



H. BROOKS DAY.

tion, and later a portion of Gounod's "Lovely Appear." Genial of manner, yet definite in his desires, Mr. Day's boys have an evident high regard for him, even though he sometimes twists an ear, or yanks their hair.

Carrie Louise Dunning.

The Round Table on "The Kindergarten" was held in Room B. Carrie L. Dunning read a paper entitled "Is There Still Room for Improvement in Teaching the Scientific Rudiments of Music to Beginners?" Mrs. Dunning's paper convinced beyond a doubt that her system of presenting music to the child or beginner is following out a general movement which has in recent years sprung up in the world of teaching.

Though her system's first aim is to be absolute, scientific, complete, everything is presented from the standpoint of the beautiful, the poetic—stimulating the imagination and appealing to the spiritual and mental sides of the young student or the adult whose foundational work has been neglected. Her substitutes for difficult words, names or principles are used, but the difficulties are brought to the child's understanding through some beautiful means which make them simple.

All teachers of advanced pupils, whether piano, violin or vocal, will agree that the first instruction to the student should be of paramount importance; and that this first instruction, this beginning, is the very place where such indifferent and imperfect work is done. Mrs. Dunning's system of study for beginners meets this condition because her work is done in classes, making it possible for the parent—who thinks an expensive teacher to be in advance of her child's years—to place the child with a competent, painstaking teacher at a much more moderate price.

Mrs. Dunning seeks first to have her teacher inspire musical thoughts and aspirations in the child's mind and to make those topics which are commonly obscure in meaning so full of interest that the child is filled with desire to put into practice that with which he has become conversant through interesting class work. Before the child is taken to an instrument to play or practice he can read music, has had invaluable training in rhythm and time, a faultless position of the hands is established, he can draw and write his grand staff correctly, write any and every scale upon it with the three positions of the tonic triad. Ear training (the most woefully neglected part of elemental music training) and music history are vital points of attention from the very first lesson, and all this is done and presented in such an uplifting, joyous way that there can never be a dull moment in the classroom. The child absorbs the fundamental principles of music and the making of music step by step without realizing that he is doing



Photo by Aimé Dupont.

CARRIE LOUISE DUNNING.

studios from one coast to the other. In New York City the deservedly well known studios of Genevieve Bisbee (also a Leschetizky exponent) has her primary classes taught by Lillian Bonnell, a Dunning teacher, and Miss Bisbee's pupil and assistant.

Following are a few of the endorsements from the great authorities which seem especially pertinent:

VIENNA, December 29, 1904.

Carrie L. Dunning's method seems to me the most practical, and I recommend it for the first musical instruction of children or beginners. It ought to meet with favor and success whenever the beginning of a musical education is contemplated.

Prof. THEODORE LESCHETIZKY.

BERLIN, January 7, 1905.

Dear Mrs. Dunning:

I heartily congratulate you on your "System of Improved Music Study for Beginners." It seems strange that while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has to my knowledge been made with music. I really believe music is generally being taught now much the same way it used to be taught a hundred years ago. Your system based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners. The great and rapid success of your work shows that you have found the right way.

Sincerely yours,

OSSIP GABRILOWITSCH.

FRANKLIN COLLEGE, DRESDEN, Germany, Dec. 21, 1904.

Dear Mrs. Dunning:

I would like to thank you very warmly for having given me the opportunity of learning something of your system for imparting

musical instruction to the young. I have never listened to anything simpler or more luminous. The ideas incorporated in your system recalled not the work of any one man, but the work of teacher after teacher, in subject after subject, out of my own past. It is as though you had caught what might be called the *genius*, the characteristic best in the work of many teachers, and have made it your own. You have not despised the old; it is all there, and yet it is all new. Your method of teaching time, the manner by which you make the pupils appreciate it, your method of acquiring concentration, are those of making famous musicians, their works and their lives, household words in the mouths of the mothers of the future, and taking them all in all, the best of which I have any knowledge. Such a system needs neither to be advertised by prodigies nor their works. It will appeal to all who have any pity for the heavily burdened children of our day, but yet desire to see those children well informed and accurate in all they say and do. For, after all, the best thing which can be said of your system is that it is in fact a training for life,—many-sided life—through music.

I trust your work will become widely known. It is all that is necessary to secure its success. Yours very truly,

JOHN F. LOGIE,
President of Franklin College, Dresden, Germany.

After Mrs. Dunning's paper Gottfried H. Federlein, A. A. G. O., gave a half hour organ recital, playing works by Mendelssohn, Rogers, Lemare, Bach and Guilmant with much spirit and plenty of technic.

WEDNESDAY AFTERNOON.

Mary Wood Chase, the Chicago pianist, played a program of eight piano pieces, ranging from Mozart to Debussy, showing great contrast of style, plentiful technical equipment and warmth of expression. Her recital was much enjoyed. Only a fortnight ago THE MUSICAL COURIER reported her participation in the Illinois Music Teachers' Convention, where she was quite as successful. She was followed by an organ recital by Will C. Macfarlane, organist of St. Thomas' P. E. Church, who included in his program Widor's sixth symphony, the Bach fugue in A minor, a sonata by Ritter (contemporary of Wagner), a movement from a Tschaikowsky string quartet, two of his own musicianly compositions, and concluding with the "Tannhäuser" overture. Here was variety sufficient for all, and a large audience heard Mr. Macfarlane, who played with noticeable ease and technical mastery; especially in the overture did he pile up effects, somewhat interrupted, however, by the necessity of turning his music pages. At the close Charles Heinroth, of Pittsburgh (city organist), Messrs. Baldwin, Bartlett, Andrews, Bausmann, Schmauk, Schmidt, Russell, Day, and other organists of more or less renown met Mr. Macfarlane with warm hand grasp.

Clarence de Vaux Royer followed with a recital of violin pieces, accompanied by Benjamin Lambord, playing standard compositions, and arrangements by Wilhelmi and Hille. Although at the close of a warm day, his playing was heard with evident pleasure, beauty of tone and interpretation being the leading characteristics of Mr. Royer's work.

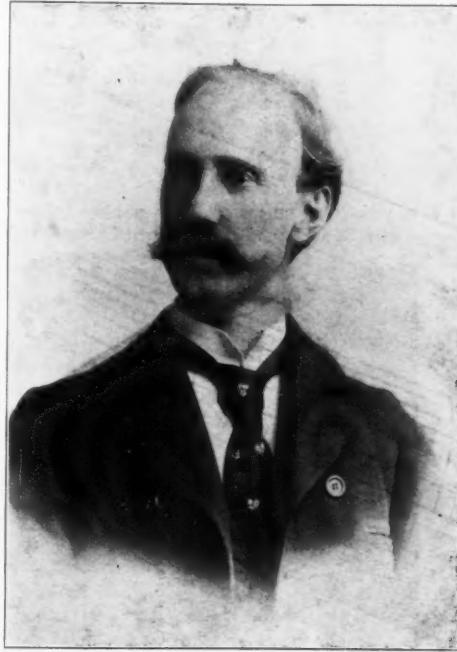
WEDNESDAY EVENING.

Eva Emmet Wycoff, soprano; Perry Averill, baritone; Leo Altman, violinist, and Mr. Federlein, organist, made

Tschaikowsky concerto in such manner that he won three recalls. "Russians Airs" and pieces by Bach, Dvorák and Hubay were well played, and it is no exaggeration to say he created a furore. Foreign violinists a-plenty come here who cannot play like this young Russian, with his cello-like tone, who laughs at all difficulties, and makes warm music all the time, with no fuss, no affectations. Young Mr. Federlein filled out Mr. Philipp's numbers at the organ, and accompaniments were played in able fashion by Julia Waixel, Miss Guttmann and Carl G. Schmidt.

CARL G. SCHMIDT.

Carl G. Schmidt became conspicuous in the New York association upon his election as president, at Newburgh, in 1902, at which time THE MUSICAL COURIER referred to him as "the genial, popular, methodical and successful man." In another place reference is made to his personal popularity and ability as a musician, organist and debater. He studied under Rheinberger and Kellermann, later with Guilmant and De la Nux. Beginning at St. Paul's Episcopal Church of Albany, he was called to Morristown, N. J., then to the New York Avenue M. E. Church of Brooklyn, then to St. Paul's M. E. Church, New York, and now the New York Avenue Church has won him back. The accompaniments played by him during this convention were



CARL G. SCHMIDT.

models of sympathy, refinement and repose, many of them read at sight.

Louis Arthur Russell.

The works on voice and piano in its various phases by Louis Arthur Russell, of Music Hall, Newark, and Carnegie Hall, New York, are known over most of these United States. Uniting with a thorough understanding of the subject a facile, straightforward manner of presenting the subject, the Russell books go right to the point and are indorsed by eminent artists, such as Bispham, and equally eminent educators, such as Professor Gow. A wide personal experience in teaching brings to bear an analytical style, the "know how" to tell it in such fashion that the teacher and student become interested from the beginning. As past president of the New York State Music Teachers' Association (1901-02), as director of the Schubert Chorus, and as organist and director of Peddie Memorial Church, Newark, Mr. Russell fills an important place in musical life. The People's Choral Classes of Newark have taken much of his attention, and it can be seen that his activities comprise a large musical world.

Mr. Russell's table of his published works comprised a very interesting lobby exhibit. Circulars relating to the works, published by the Ditson Company, and others, were well gotten up, and there was a constant stream of inquirers.

THURSDAY, JULY 2.

This day began with the business meeting and election of officers. President Andrews' great good nature, his absolute inability to offend any one by unjust decisions, perhaps also his inexperience in parliamentary usage, led to prolonged discussion, moves, counter-motions, amendments and what not, until Burke himself would have been muddled. Half a dozen men were nominated for president, it being understood that President Andrews would not and

could not allow re-election, although willing to serve elsewhere. The tangle finally unraveled itself as follows:

THE NEW OFFICERS, 1908-1909.

President—Edmund Severn.

General Vice President—J. Warren Andrews.

Secretary—Anna L. Johnson.

Treasurer—Frank F. Shearer.

Program Committee—Perry Averill, J. Christopher Marks, Edward Berge.

Place of Meeting—New York City.

Called to the platform, President Severn made a "stump speech" of much wit and tact. It was refreshing to hear one who can think and talk while on his feet. Roars of



EDMUND SEVERN.

laughter greeted his many sallies, and at the close he plainly had the convention with him.

A series of resolutions of thanks to all concerned were voted, and a tribute to the artistic worth of Jessie Shay, deceased, was read, and by vote, will be conveyed to the family.

There followed four Round Tables, "Public School Music," in charge of Carl G. Schmidt, who had already read a paper by Anna G. Judge, of Wadleigh High School. Eugene C. Morris read a paper on "Elementary School Music," and others took part. At the Round Table for voice Louis Arthur Russell, chairman, there was contention, argument and long continued drawing out of minor points, making it somewhat difficult for the chairman to keep order. Anna Zeigler read a paper, "Importance of Developing the Entire Range of the Singing Voice," after which Messrs. Van Broekhoven and Julian Norman took part in heated discussion. The latter provoked many smiles by ready wit and nimble tongue, showing also that he was an independent thinker.

Madame Ziegler said, in part:

"Know thy work and do it," a word by Ruskin, represents the policy of the day for the legitimate voice teacher. The time has come when the teaching of singing must be preceded by a carefully guided knowledge of what is hygiene for the voice during its stages of development. The beauty of tone depends upon its healthy production and can be unfolded in every normal voice when the impediments of distortion and stiffening of the various organs are removed. The fundamental laws for singing are the fundamental laws of nature, and these can be brought to light and must be agreed upon in order to do away with the present condition of teaching by instinct. Remember, there are more tendencies toward wrong doing than toward right doing, and to follow *intuition* is not only unsafe, but criminal, when we have in our care the soft, pliable and undeveloped larynx.

Authorities have taught us and can prove it every day, that the larynx is undeveloped even in a ripe age, if the person has not been in the habit of daily singing. The wrong that is being done is that in voices where the adjustment of the vocal apparatus happens to come naturally, and where, therefore, a good natural voice seems like a cultivated voice—the singer is treated according to the seeming condition. The undeveloped larynx—the little, flimsy, grayish vocal chords are given daily tasks of work that only strong white compact chords developed from some years of singing ought to undertake. This is like making a little child carry the burden of a man. While I recognize the impossibility of generalizing in music—it is always wrong to generalize—I endorse most emphatically any movement which will establish the laying down of fundamental laws for the development of the singing voice. We all know it is the exceptional case to find a pupil singing with ease through the entire range of the voice. It is taking it rather easy to conceive one's work to begin and culminate in letting the pupil sing naturally. What pupil sings from the beginning naturally through the whole range of the voice? I have been teaching every day for the past fifteen years, and I have never found one. I have found, though, in every voice some good natural tones, in the so called good voices, more of these, in the weaker voices a smaller number. All the less easy tones are the result of wrong doings in the vocal apparatus, and it is here where the teacher must prove



EVA EMMET WYCOFF.

up the participants in the evening concert. Miss Wycoff sang with fine dramatic effect an "Ave Maria" by Bruch, with impassioned sentiment three songs by Hammond, and with no less artistry other songs in English, German and French. Her growth as an artist within a year past has been phenomenal, and intelligence is reflected in all she does. Mr. Averill sang with infinite tenderness, with breadth and heartfelt high F's that went straight to the emotions. "Die Allmacht" was manly and full of repose, and his German enunciation is that of a native, and with it all goes perfect style. Violinist Altman stirred the audience to enthusiasm, playing the altogether impossible



ANNA E. ZIEGLER.

the art of closest discrimination and of most careful individualization.

Melvin Charlton's organ recital, which followed, brought before the convention a young negro of pronounced talent, who, originally a pupil of Edward B. Kinney, Jr., later studied with Heinroth. He played standard works by Bach, Dubois, Thiele, Grieg and Widor, and was sincerely appreciated.

THURSDAY AFTERNOON.

Hart Bugbee's violin recital did not materialize. At 2:30 there was a piano recital by Augusta Cottlow, beginning with works by Bach, Busoni and Brahms, with Debussy pieces in the middle, and Liszt to end. In all these Miss Cottlow showed herself a splendid pianist, receiving unrestrained applause and many recalls. Such power and bravura is most unexpected in the petite frame, and she left behind a recollection of a thorough artist.

Miss Cottlow's program follows:

Organ Prelude and Fugue, D major.....	Bach
(Arranged for the Piano by Ferruccio Busoni)	
Romanze, F major, Op. 118, No. 2.....	Brahms
Mazurka, B flat minor, Op. 24, No. 4.....	Chopin
Scherzo, C sharp minor, Op. 39.....	Chopin
Sonata Tragica, Op. 45.....	MacDowell
Clair de Lune.....	Debussy
Prelude, A minor.....	Debussy
Legend of St. Francis d'Assise, "The Sermon to the Birds".....	Liszt
Tarantella from Venezia e Napoli.....	Liszt

Prof. W. A. White, of Syracuse University, read his paper, "The Proper Relation of Far Training and Grammar of Music Education from Public School to University," and this was heard with attention and interest. His standing and position brought to him respectful attention. Dr. J. Christopher Marks was down for "Organ Accompaniment" (H. Brooks Day, chairman of this conference), and this he read with strong emphasis, hitting off the points of the modern organist's playing. "Descriptive accompaniment" was roundly denounced, and Dr. Penfield, Charles Hawley and others fell in with the line of thought with apt illustrations. "Modern Organ Construction" was also scheduled, by S. Lewis Elmer, of Brooklyn.

Prof. George C. Gow, of Vassar College, read his paper on "Some Reflections on Modern Harmonic Tendencies," followed by discussion, in the Piano Round Table, E. M. Bowman, chairman. In the same clinic-like room Eugenio Pirani gave an "Illustration of Concert Etudes," the same being of his own composition, a series of fifteen characteristic pieces, of varied and sustained interest. Preceding each étude he made a few remarks regarding the technical points involved, but to most of his hearers, who crowded around him afterward, it was plain that twenty-six hours a day for some months would hardly suffice to attain such results.

Beatrice Fine, soprano; Robert Craig Campbell, tenor; Edmund Severn and Kotlarsky, violinists, shared the 4 o'clock program. This was one of the best of the entire series, such was the artistic value of the component numbers. Mrs. Fine sang with conviction, with expression and with animation, winning warm applause. Tenor Campbell sang German lieder (Franz) with innate feeling and pure German diction, some French songs with grace, and closed with two fine songs by Arthur Voorhis, the composer playing the accompaniments. All this brought him admiration on all sides. The two violinists, the mature, reposeful Severn, and the unrestrained Kotlarsky, were strong contrasts, the former playing two altogether charming pieces of his own, "The Blessed Damozel" and "Bacchanal." These won warm appreciation, Mrs. Severn at the piano playing most sympathetic accompaniments. Kotlarsky has been so often mentioned in these columns, and his success on tour with Caruso is so generally known, that it is superfluous to say more than that he played.

Mr. von Ende, his teacher, was proud, and with justification. One of the largest audiences of the sessions attended this concert. The program follows:

Soprano Solo: Let the Bright Seraphim (Samson)..... Handel

Organ Accompanist, William G. Hammond.

Tenor Solos:

Das ist ein Brausen und Heulen..... Franz

Liebchen ist da..... Franz

Die Liebe hat Gelogen..... Franz

Lehre..... Franz

Waldfahrt..... Franz

Violin Solos:

(a) The Blessed Damozel (melody)..... Edmund Severn

(b) Bacchanal Edmund Severn

Accompanied by Mrs. Severn

Soprano Solos:

(a) The Mermaid's Song..... Haydn

(b) Niemand hat's geschen..... Carl Loewe

(c) Mimi Pinson (La Biondonetta)..... Leoncavallo

Tenor Solos:

Hai Luli..... Coquard

Il Pleure dans mon cœur..... Debussy

Aimons nous..... Saint-Saëns

Violin solo by Kotlarsky:

Andantino and Finale..... Saint-Saëns

Soprano Solos:

Like a Rosebud..... Frank La Forge

How Much I Love You..... Frank La Forge

Sunlight (Waltz)..... Harriet Ware

Accompanied by the composer.

Tenor Solos:

Revelation..... Arthur Voorhis

The Rainbow..... Arthur Voorhis

Accompanied by the composer.

Violin solo by Kotlarsky:

Zigguenerweisen..... Sarasate

About 6:30 p. m. a goodly number gathered on the roof, where the College caterer had prepared a dinner.

CLOSING CONCERT.

Thursday night, July 2, many of the resident teachers and musicians joined their visiting brethren in making up



AUGUSTA COTTLOW.

an audience for the closing concert; but in the huge chapel of the college the assemblage of 400 looked painfully meager, for there are seats for several thousand. Perhaps another year it may occur to some one to go into the highways and byways and invite music lovers to attend. An up to date press agent is what the Association needs.

Among the artists who united in the splendid program were Josephine Swickard, soprano; Dr. Carl Dufft, basso, with Mrs. Stuart Close and Evelyn Crawford as the piano accompanists for the singers, Mrs. Close for Dr. Dufft and Miss Crawford for Miss Swickard.

The program, in part, follows:

Soprano Solos: Canzonetta..... Haydn

Rose, wie bist du reizend..... Spohr

Bass Solo: Song of Pan..... J. Sebastian Bach

Soprano Solos: In Maid Sings Light and a Maid Sings Low..... MacDowell

In the Skiff..... Grieg

Gretchen am Spinnrad..... Schubert

Bass Solo: Now Sleeps the Crimson Petal..... Quilter

Robin Goodfellow..... Morgan

Soprano Solos: In Waldesinkamkeit..... Brahms

Arabian Song..... Delibes

Bass Solos: Liebestreu..... Brahms

Mein Lieb ist grün..... Brahms

Considering the poor acoustics, the voices of Miss

Swickard and Dr. Dufft were heard to fine advantage. The soprano sang with real charm. Her voice is a rich and beautiful organ, revealing a perfectly even quality throughout. She showed herself also to be an intelligent interpreter and, above all, a versatile singer. Certainly, there

was variety in her numbers, and her diction was equally praiseworthy.

Dr. Dufft, a familiar figure in American concert halls, made his usual impression, singing, as always, in a direct manly fashion and with his basso voice as full and resonant as it was a decade ago. The singing teachers present who are "at sea" about methods received a good demonstration of a well placed tone. The fair accompanists proved themselves competent and in delightful sympathy with the singers. The concert was a grand finale to an interesting occasion.

Convention Notes.

"Does all the wind go through that hose?" is a question frequently asked of Professor Baldwin, after his organ recitals. The reference is to the cable which runs from the keyboard to the instrument, the same containing some 400 fine wires for electric transmission.

The New York City press totally ignored the convention, outside of a paid announcement in the Sunday editions.

Frank F. Shearer, the treasurer for six years past, brought his bride with him. The young couple live in Lockport, N. Y., and Mrs. Shearer is said to be quite an artist with paint and brush.

An innovation was the publication in the official program of the members' names, up to the week preceding the meeting. There were some 300 in the booklet.

Four pianos were simultaneously on the concert stage, all very nearly alike in the matter of tone and brilliancy.

John Wanamaker gave a complimentary concert to the visiting members in the hall of his store Friday afternoon.

Some one ought to see that the program booklet has fewer errors next year. There is no "Arthur P. Smith"; it is Schmidt. "Honor in Arms" is wrong; so are "Saracini," "Wienawski," "Tschaiakowsky" and "Flubay."

Death of Phoebe Palmer Knapp.

Phoebe Palmer Knapp (Mrs. Joseph F. Knapp), the song and hymn writer, died at Poland Springs, Me., Friday, July 10, aged seventy-five years. Mrs. Knapp was widely known in the councils of women's clubs and philanthropic societies. She was a generous patron of music and musicians. Her salon at the Hotel Savoy was for years the rendezvous for men and women in all lines of worthy endeavor. In her younger years, Mrs. Knapp used to sing herself. She had a sweet mezzo voice, highly trained. Before coming to Manhattan the Knapp Mansion in Brooklyn, now a public studio building, was the house where distinguished Methodists from all parts of the world were hospitably entertained. The late President Hayes and Mrs. Hayes were among those who enjoyed the bountiful hospitality of the Knapps. The Knapp Mansion, corner of Ross street and Bedford avenue, in the exclusive Williamsburg section of Brooklyn, was equipped with a large music room. Mr. Knapp, who was the organizer of the American Lithograph Company and prominent in life insurance circles, died many years ago, leaving his widow, son and daughter considerable wealth.

The Exercise of Music.

Jasper—Do you play a mechanical piano?

Rasper—No; I need chest exercise and use a rowing machine.

The fifth Lithuanian Music Festival took place recently at Tilsit, under the direction of Wilhelm Wolff. Among the works performed were Beethoven's "Missa Solemnis," Brahms' D major symphony, and excerpts from the Wagner works. There was a chorus of 400 and an orchestra of 75.

At Bad Wildungen, on June 22 and 23, a Max Schillings Festival was held, consisting solely of works by that composer, and including excerpts from his operas, his string quartet in E minor, and the "Hexenlied." Ferdinand Meister conducted the orchestra, and Ernst von Possart recited the "Hexenlied" text.

"Quo Vadis," by Sinkiewicz, has been utilized as an opera text by Henri Cain, librettist of "Navarraise." Jean Nougis wrote the music for "Quo Vadis" and the work will have its première at Nice.

The Raff Conservatory, of Frankfurt, has issued a festival report of its recent quarter century jubilee celebration. The brochure contains an interesting and instructive story of the history of the institution.

Angelo Neumann, the famous Prague impresario, was operated upon in Berlin recently for kidney trouble, and is reported to have come out of the ordeal very successfully.

Arnold Volpe, the New York violinist and conductor, paid flying visits recently to Berlin and London.

OCEAN GROVE.

OCEAN GROVE, N. J., July 11, 1908.

The organ recitals given by Mark Andrews grow in popularity every day, and Mr. Andrews is fast becoming master of the wonderful organ just installed in the Auditorium. Mr. Andrews gave a demonstration of the possibilities of the organ on Monday, Tuesday and Wednesday afternoons, July 6, 7 and 8. On Friday and Saturday, July 10 and 11, Arthur Gordon Mitchell, the Philadelphia organist, will continue the afternoon organ recitals. His work on Friday and Saturday was enthusiastically received by a large and appreciative audience. His programs were:

FRIDAY, JULY 10, 4:30 P. M.

Concert Overture in C major.....	Hollins
Berceuse in D.....	Lemare
Andantino.....	Lemare
Air with Variations in A.....	Best
Military March.....	Schubert
Canzona.....	Wolstenholme
Prelude du Deluge.....	Saint-Saëns
Pastorale, from the First Sonata.....	Guilmant
Finale, from the First Sonata.....	Guilmant

SATURDAY, JULY 11, 4:30 P. M.

Fanfare in D.....	Bridge
Serenade.....	Lemare
Romance.....	Lemare
Concert Rondo.....	Hollins
Berceuse.....	Godard
Allegro Vivace, from First Symphony.....	Vierne
Finale, from First Symphony.....	Vierne
Chant Pastoral.....	Dubois
Triumphal March.....	Hollins

Mr. Mitchell will continue with three organ recitals next week, the programs of which are:

MONDAY, JULY 13, 4:30 P. M.

Triumphal March (first time).....	Peake
Moods of the Morning.....	Grieg
Elegiac Melody.....	Grieg
In the Forest.....	Durand
Fugue in E flat, St. Ann's.....	Bach

Prelude to Lohengrin.....	Wagner
The Swan.....	Saint-Saëns
Ave Maria.....	Liszt
Toccata.....	Dubois

TUESDAY, JULY 14, 4:30 P. M.

Toccata and Fugue in D minor.....	Bach
Capriccio.....	Lemaire
To a Wild Rose.....	MacDowell
Pastorale.....	Kullak
Introduction to Third Act of Lohengrin, with Bridal Chorus.....	Wagner
Meditation.....	D'Evry
Berceuse.....	Grieg
Triumphal March.....	Hollins
Overture to William Tell.....	Rossini

WEDNESDAY, JULY 15, 4:30 P. M.

Sonata No. 6, Variations on Chorale.....	Mendelssohn
Pastorale.....	Lemare
In Paradisum.....	Dubois
March and Chorus, Tannhäuser.....	Wagner
Canzona.....	Wolstenholme
Cantilene.....	Peake
Chromatic Fantasie.....	Thiele
Overture to Egmont.....	Beethoven

If one were to enter the suite of offices occupied by Tali Esen Morgan at a time when Mr. Morgan can snatch a few minutes for business from his various duties, your idea that a musician cannot be a business man would be quickly dispelled. I am fully aware that few professional men, especially musicians, have made a business success of their profession; but one can easily see that system is ingrained in Mr. Morgan's makeup and that he is master of every detail of his vast musical scheme. But system alone does not make a business man. He must be a keen observer; he must have concentration; he must have tact; he must have judgment; he must have initiative; he must have perseverance, and, above all, he must have enthusiasm.

One would be thoroughly convinced of Mr. Morgan's

pre eminent business qualifications could he have seen the way in which the New York Festival Chorus and the Temple Choir, of Brooklyn, were cared for from the time they took the train at Liberty street, New York, at 1:30 p. m., until their return on the special train at 11 o'clock that night.

On the arrival of the train the singers went to a special organ recital given by Arthur Gordon Mitchell, of Philadelphia, in the Auditorium, beginning at 4:30.

After the recital the singers were escorted to the Young People's Temple, where they were served with a banquet.

After the banquet these two choruses, together with the Ocean Grove Chorus, numbering 700 in all, were placed on the Auditorium stage without a hitch. It was indeed an imposing spectacle to see these hundreds of women garbed in white, as a background for the men singers and orchestra.

And now we begin to think of the man—the musician—who got this great chorus and orchestra together—and held it together—and trained it—and infused his musical ideas and personality into it—and made possible the greatest production of Handel's "Messiah" this country has ever seen.

From the opening chorus, which depicts the Old World suffering from sin and sorrow, the great audience gave evidence of its appreciation, at times almost refusing to allow Mr. Morgan to go on with the performance on account of its prolonged applause.

The soloists of the evening were enthusiastically received and their artistic singing and thorough knowledge of the work contributed largely to the success of this unparalleled production of "The Messiah." They were Alice Merritt Cochran, soprano; Mary Byrne Ivy, contralto; Frank Ormsby, tenor, and Dr. Carl Dufft, basso.

Monday evening, July 13, the Ocean Grove Orchestra will make its first appearance under the direction of Tali Esen Morgan. Marguerite de Forest Anderson, the celebrated flutist, will be the soloist.

The series of concerts at Asbury Park, given by Pryor and his band since our last issue were particularly attractive. Pryor knows how to arrange a program which is pleasing to all. There is always a classical feast for the musician and enough popular music to please the layman. By this arrangement of his programs he is con-



VIEW OF THE GREAT AUDITORIUM AT OCEAN GROVE, N. J.

tinually educating the public to an appreciation of the classical, at the same time satisfying their demand for the popular.

The soloist with Pryor's Band on Saturday and Sunday evenings, the 11th and 12th of July, was Marie Fischer, the young American violinist, who is a graduate of the Combs Broad Street Conservatory of Music, of Philadelphia. Saturday Miss Fischer played "Zigeunerweisen," by Sarasate, with masterly interpretation, perfect intonation and dramatic effect, displaying her digital dexterity. She was obliged to respond to an encore. Sunday evening she played the andante from the Mendelssohn concerto with telling effect, her warm reception giving evidence of the appreciation of the audience.

J. H. KEELER.

CINCINNATI.

CINCINNATI, Ohio, July 11, 1908.

The season of students' recitals is about over, and music is limited to summer opera and band concerts at the parks. Already preparations are being made for the coming season, and although we no longer have a local symphony orchestra, it is likely that several of the permanent organizations from other cities will be heard. It is also likely that the usual number of foreign stars will visit Cincinnati, although we really possess no suitable recital hall, as Music Hall is rather a risk on account of its size. But for the lack of a suitable hall many more artists would visit here. This week we are listening to the strains of Strauss' comic opera, "The Queen's Lace Handkerchief," as sung by the Metropolitan English Opera Company, at Chester Park. In addition to the regular cast, Martha Miner, one of Savage's prima donnas, has been engaged, as there are two principal sopranos required. Joseph Sheehan, tenor, is playing Cervantes, the poet; Aida Henmi is Donna Irene, and Martha Miner is the Queen. The role of the weak-minded King is being sung by Thomas D. Richards; Edward Metcalfe is the Prime Minister; Margaret Crawford sings the part of the Marquise of Villareal, and George Callahan plays Don Sancha. The company is giving an excellent performance and has gained great popularity already.

Signor Mattioli, of the Cincinnati College of Music, will leave July 13 for Richfield Springs, N. Y., where he will remain for a month. He will then go to Atlantic City for a month. Signor Mattioli's work at the college has been very heavy this season, and he believes a two

months' romp in the open air will prepare him for another busy season.

Frederick J. Hoffman, pianist of the College of Music faculty, gave an informal recital of his class of summer pupils on Monday morning, July 6.

Gilbert Schramm, of the faculty of the Metropolitan College of Music, left last week for his home in San Antonio, Tex.

A. J. Gantvoort, head of the Cincinnati College of Music, left July 10 for Lake Minnetonka, near Minneapolis, Minn., where he will be the guest for a few days of William Mentor Crosse, an excellent Bach player. Mr. Crosse has twenty-four Bach programs without making one repetition. While at Lake Minnetonka, Gantvoort will take occasion to attend the meeting of the Imperial Council of the Nobles of the Mystic Shrine, in St. Paul, July 12 to 18.

Bohumir Kryl, the Bohemian bandmaster, began a week's engagement at the Zoo on Sunday, July 5. There are several instrumental soloists and one soprano soloist with the band. They are Miss Bachman, soprano; D. Alphonse, cornet; Danmer, cornet; Chimera and Schelly, trombonists; Izzo, euphonium soloist, and Kryl himself, who is a superior cornetist. Among the selections on Monday night was Tchaikowsky's spirited and fascinating "Chant Sans Parole." Wednesday night a request program was given, and Friday night was Wagner night.

Agnes Caine Brown, a Cincinnati singer, is meeting with great success in the "Bohemian Girl." Miss Brown appeared during the first week of July at the Euclid Avenue Theater, Cleveland, Ohio, and her singing made her easily the hit of the company. Miss Brown has been a favorite in the company for some time, and Cincinnati artists are naturally interested in the fact that her voice was trained by Signor Mattioli, of the Cincinnati College of Music.

Two pleasing piano recitals were given by the pupils of Carrie Chase at Greenwood Hall on Tuesday and Wednesday of last week. Thirty pupils took part in the program.

Fred J. Hoffman, of the College of Music, gave an informal recital at the college on the morning of July 10.

He opened his program with several selections from Bach, and then played Beethoven's "Moonlight" sonata with finish and feeling. He also played eight Chopin etudes and the Chopin berceuse. He closed with the Wagner-Liszt arrangement of "Liebestod." Mr. Hoffman was enthusiastically received, and was recalled several times.

At the commencement exercises of the New England Conservatory of Music, Boston, held in Jordan Hall, on June 23, Mabel Christine Davis, of Cincinnati, was graduated from the piano department. She was one of fifty-eight pupils who received a diploma this year.

A. J. Gantvoort, head of the Cincinnati College of Music, attended the Ohio State Music Teachers' Association meeting in Toledo, Ohio, during the latter part of June, and the National Educational Association's convention in Cleveland, during the first week of July. At the National Educational Association meeting Mr. Gantvoort was made chairman of a committee of three, the duty of which will be to revise the national songs with a view to uniformity and singableness. The committee has been in correspondence with President Roosevelt, Librarian of Congress, Mr. Putnam, and Elsworth Brown, National Commissioner of Education, and each of the gentlemen has given the work his hearty endorsement. The G. A. R. and other national bodies are also lending the committee their support. It is contemplated that the national airs be printed by the Government and that the Government bands shall play them according to the way they shall be prepared by the committee. The other members of the committee are Mr. McConnat, of Chelsea, Mass., and Miss Shaw, of St. Paul, Minn.

The Waymann Piano School, of Covington, Ky., gave three recitals last week, at which about seventy-five pupils performed. The Misses Lorene Hallau, Hilda Eichholtz and Lucretia Edmonds were awarded the school pins of honor for painstaking study. The program was varied by the recitations of Frieda Lotze, of Avondale, and the singing of Jane Wisenall, of Covington. Adele Wayman, the directress of the school, was presented with a handsome gift by the pupils who took part in the recital.

A. M. J.

Oskar Merikanto's new Finnish opera, "Pohian Reito," was sung successfully at Wiborg, and next season will have the honor of production at Helsingfors.

Geraldine Farrar will sing for six weeks next spring at the Paris Opera Comique, in the roles of Tosca, Mimi and Madame Butterfly.

Freiherr von Goltz, a German army officer, has composed an opera based on Felix Dahn's novel, "The Fight for Rome." It will have its premiere at Schwerin.

One of Weingartner's latest engagements for the Vienna Opera is Signé von Rappe, of the Mannheim Opera.

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NOTE:—The Tschaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune



CHICAGO, Ill., July 11, 1908.

One of the most interesting of the summer series of concerts given at Mandel Hall, under auspices of the University of Chicago, was the song recital given on July 7 by Arthur Burton, assisted by Earl Blair, pianist. Mr. Burton, who is one of the most artistic of the younger baritones, possessing a voice of pure quality of the lyric genre, gave the following program:

L'esperto nocchiero (from opera of Astor).....	Buononeinf
Faithful Johnnie (words by Burns).....	Beethoven
Nähe des Geliebten.....	Schubert
Geisternacht.....	Schumann
Mein Schätzlein.....	Reger
Les deux amours.....	Johns
Meet Me in the Willow Glen (Old English).....	Lee
Shall I, Wasting in Despair.....	Wilson
Jenny Nettles (music arranged from an old Scotch melody).....	Bantam
Forever and a Day.....	MacL
May Morning.....	Manney
The Hills of Skye.....	Harris
Back to Ireland (poem by Mairi O'Neill).....	Hulu

Taste, excellent intonation, enunciation and displaying throughout his absolute vocal command, characterized Mr. Burton's work. Mr. Blair, who has been a pupil for several years of Allen Spencer, played both the solo numbers and accompaniments for Mr. Burton with exceptional refinement and technical efficiency. Mr. Blair's numbers were:

Intermezzo, Op. 117, No. 1.....	Brahms
Rhapsodie, Op. 79, No. 2.....	Brahms
Nocturne (for left hand alone).....	Scriabin
Rhapsodie, No. XI.....	Liszt

Elaine de Sellem is singing at St. James' Episcopal Church. Miss de Sellem will give a song recital at Racine on July 14.

Walter Spry has taken a cottage for the summer near Charlevoix.

Genevieve Clark Wilson is teaching at a summer school at Luddington, Mich.

Frederik Frederiksen, the violinist, has opened a studio in the Fine Arts Building. Mr. Frederiksen, formerly of London, and long associated with Emil Sauret, has been very successful in the art of teaching and numbers many excellent pupils among his clientele. Mr. Frederiksen has been for several years one of the head teachers in

the Chicago College of Music, but severed his connection with that institution and will continue to teach privately.

The Apollo Club is filling a two days' engagement at the Winona Lake Chautauqua, giving "The Messiah" (Handel), and Mendelssohn's "Hymn of Praise."

Maximilian Dick has been engaged by the Bush Temple Conservatory as head of the violin department. Mr. Dick will assume directorship beginning in September.

Glenn Dillard Gunn gave the first in a series of pedagogical lectures before the Robert Foresman School on July 6. In part, Mr. Gunn said: "It requires no profound knowledge of the sciences of psychology and pedagogy to convince one that it is the business of the music teacher to teach music. Neither does it require any very keen intelligence and discernment to discover that music if it means anything at all to the child must be to him just what it is to the adult, a means of self expression. In music, as in language, the child must first be taught to express himself by imitation. The piano is a machine, and it follows that a great amount of mechanical labor is essential to its mastery. But while no one will dispute this fact it is certain that it has been given far too much prominence by those who have devised the various piano methods of the past and the present. Technic has been the goal toward which all methods have thus far striven. The ability to think and to feel musically has been regarded as a gift of divine grace that no teacher could impart and no method develop. I do not believe that the mere ability to play so many notes per second constitutes a technical command of the piano. On the contrary, I would define technic as the command of the mechanical possibilities of the instrument as a means to musical expression. Therefore, at every step the musical idea must precede its mechanical expression. The first technical problem to be mastered is that of touch. By this I mean something far more definite than that vague and general quality which the amateur describes under the hackneyed phrase, "a beautiful touch."

"The pupil must be taught to take hold of the key and to measure the quality, quantity and duration of the tone in terms of sensation. In fact, the whole technical problem must be eventually reduced to terms of sensation. Only that technic is practical which measures all results by the ear and the finger, not in terms of calculation, but in terms of sensation. If the piano is really under the command of the performer to an extent that it becomes a medium for the spontaneous expression of musical thought and feeling, it is obvious that calculation can have but a small part in the actual process of playing it. The first musical problem that the child must master is the acquiring of a sense of pitch. Most children have it naturally. These two problems then, the recognition of pitch—the musical problem—and the establishment of the sense of touch—the technical problem—limit our first steps. You give the child certain arbitrary names for the keys. This is psychologically and pedagogically wrong, because C or A or F does not convey to the child any musical idea, nor do you intend that it should; it is the name of a key arbitrarily selected, and there is no reason why it should interest any one until its relationship to the art of music is

perceived. The next step in the accepted methods is to teach him the notes. You have named for him certain keys. You now show him a complicated system of lines and spaces which enables you to represent these keys in writing. Conservative piano teachers are proud of the importance they place on the early teaching of the notes. Symbols have no significance, however, until one knows what they are meant to represent. Therefore a system of musical instruction which begins by acquainting the child with the notes and the keyboard is psychologically and pedagogically incorrect. It is worse than incorrect. It is pernicious. The first task of the teacher is to discover the nature and extent of the child's musical experience—to learn how much music the child has already learned to make by imitation. His next task is to increase this intuitively acquired experience and to gradually correlate it with progressively arranged pianist problems. Sensation is the measure of all accuracy of method in playing the piano, or in playing the violin or in singing or in making music by the aid of any medium. No one who can read music reads notes. He reads sound. No one who can play the piano plays keys. He plays what he hears. It is the business of the music teacher to teach music first, last and all the time."

Why singers will appear on the concert stage and sing operatic arias with piano accompaniment is beyond the ken of most of us, unless the desire to shine operatically, even though it must be on the concert stage, accounts for the act; for the desire of nine hundred and ninety-nine out of every thousand singers is to be "operatic stars"; whether one finds them among the multitude of neophytes struggling at the base of gradus ad parnassum, or midway up its perilous path or gyrating around the small circle of its pinnacle, first one and now another thinking he or she has a foothold, the ambition is for prominence in that phase of the singing art wherein the personality has the greatest play. Especially so is this of the feminine persuasion, the masculine army all want to be "conductors" (musical, not otherwise) after they learn a few arias, or, at the most, have had a season or so professionally. One's auditory nerve and conception of the fitness of things receives a jolt every now and then at the perpetration of this affront, as witness the case this week at Ravinia Park, where a young singer sang "The Prayer" from "La Tosca," with piano accompaniment, after the orchestra had been heard in Brahms' second symphony. One laughed, and then sighed and thought "all is vanity." The piano acting as substitute for the orchestra in those operatic arias of the modern school, particularly the modern Italian school, is acting entirely outside of its character, and there is nothing to give or gain in an appearance under such conditions, even with a skilled accompanist. One marvels at the musical perspicacity of singers who repeatedly commit such gaucheries, repeatedly reaping fiascos, and also one marvels at the lack of wisdom in their adjudicators. Besides it requires much more than the ability to vocalize in a pleasing manner to interpret those modern melodramas, with their fervid, emotionalized moods and tenses, and their characters that know no restraint or self control. One must know something of life in its manifold varieties and have had some acquaintanceship with the Ulysses as well as with the Penelopes, and have had a few personal problems to solve that mayhap have contained a dash of paprika; otherwise, when there are so many lovely songs by Franz, Schumann, Schubert, and many others,



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HOTEL NOTTINGHAM.
BOSTON, Mass., July 11, 1908.

George W. Chadwick, director of the New England Conservatory of Music, is at his summer home at West Chop, Martha's Vineyard. An interesting item appears in one of the Boston dailies relative to the Litchfield County (Conn.) University Club's invitation to Dr. Chadwick for a special musical composition. The said item goes on to explain as follows:

The Litchfield Club is one of the leading organizations of its kind in Connecticut, and its membership is made up entirely from Litchfield County. At a recent meeting it was decided to offer an honorarium for a composition to be written by an American-born composer, and the committee appointed to make a selection chose Mr. Chadwick, who considers the offer a high tribute.

The time for its completion is left to his convenience, and when the work is finished it is to be performed before the Litchfield County Choral Union under the direction of the composer. It is probable that Mr. Chadwick will begin work on the composition during his summer residence at West Chop.

The American Institute of Normal Instruction for Public School Music, Drawing, Penmanship, and Special Courses in Sight Reading, Conducting, Harmony and Musical Appreciation is now in its eighteenth year, and its Eastern school is convening at the New England Conservatory of Music. The bright and progressive music representative for Silver, Burdett & Co. is Bessie G. Salmon, who is a power in the cause of music and for building up the school in every way. The faculty is composed of some of the best musical instructors to be found, and some of the exceptionally progressive and successful ones "hail" from the West. Alice Garthe, of the Chicago Normal School, is one of these. A woman blessed with a fund

of enthusiasm and ideas for the advancement of music. The two methods in vogue are being taught at one and the same time in the school, the one standing for presenting the exercise form first, leading to the song; the other for having the song the basis of study, developing the exercise from the song. There are over one hundred students from these States: Georgia, Florida, North Carolina, Iowa, Pennsylvania, Connecticut, Maine, New York, New Hampshire, Vermont, Rhode Island and Massachusetts. E. O. Silver stands at the head of the business side; William N. Hatch is the manager; Samuel Cole is the superintendent. Altogether, the school is an educational success, which must mean that it is a success otherwise. The graduating exercises take place on the evening of July 23 in Jordan Hall.

The following interesting review comes from one who calls himself an "onlooker" at Madame Bartlett's summer school, "Sunny Hill Farm," Waterloo, N. H. He says:

Caroline Gardner Bartlett's summer school opened July 1. From present indications the outlook is most encouraging, and the growing interest in this project of combining serious work with a summer outing amidst picturesque surroundings is evinced by the large number of pupils who have come here from all over the country—Los Angeles, Cal.; Chicago, Des Moines, New York, from many Southern cities, as well as from all over New England. These students are attracted not only by the enthusiasm and personality of Madame Bartlett and her well-known methods in teaching the art of singing, but by the varied charms of this lovely spot.

The season has begun with a systematic arrangement for lessons and practice hours, with two mornings devoted to lectures by Madame Bartlett, which are always hours of intense enjoyment to all who hear this remarkable woman talk on the individuality of the voice. Aside from this, there is ample time given for any of the usual pleasures incident to an ideal summer in the mountains, where the air is like wine and the vigor imparted thereby is enough to last all during the coming winter. There is already a radiation, as it were, of good cheer, splendid health, and love and duty among all concerned in this school in New Hampshire, "the Eden of America," as often called. So the student of nature is here, combining his love of these everlasting peaks, these azure skies, this ozone fresh from cool pine forests, and "green growing things" with Madame Bartlett's art. At "Sunny Hill Farm," Madame Bartlett has projected a plan which is bound to grow and become a factor in American music extension, in meeting the desire of all who wish to spend the summer season in study amidst unusually picturesque and home-like surroundings.

Mrs. Robert N. Lister, soprano soloist at the Rogers Memorial Church, Fairhaven, Mass., the wealthiest church in this section, was heard in a program of songs at Poland Springs on Thursday evening, with Mr. Deis, of New York, at the piano, assisted by eight Boston Symphony men with strings. Mrs. Lister's beautiful voice was never heard to finer advantage; its volume, timbre and exquisite quality

playing, as it were, with the notes, and charming a very large audience of fashionable folk. Mrs. Lister will probably be heard in Bar Harbor during August, where she has special friends in the summer colony. Such a demonstration was accorded Mrs. Lister that she was asked to return and give another recital. These were her songs: "Jewel Song" ("Faust"), Gounod; "Love Has Wings," Rogers; "In the Time of Roses," Reichardt; "My Lover, He Comes on the Skee," Clough-Leighter; "Ritorno Vincitor" ("Aida"), Verdi; "Chanson d'Avril," Bizet; "Maman dites moi," Old French; "Si J'Etais Jardinier," Chaminade; and "Mia Picarella," Gomez.

Mrs. Hall McAllister is one of Boston's most important musical members. Mrs. McAllister's affiliation last season, as manager of the series of brilliant musical mornings, is well remembered. She is now spending the summer season with her children on the North Shore, and is directing several subscription musicales. Many of the attractive villas at Pride's and Manchester-by-the-Sea will be opened for Mrs. McAllister's charming affairs, which are always distinctly smart. Madame Homer, Lilla Ormond, Francis Rogers, Willy Hess and Mr. Fryer are the artists booked by Mrs. McAllister thus far. Edith Thompson, pianist, and Lilla Ormond opened the series last week by giving a delightful program at Mrs. Amory Eliot's cottage.

In calling attention recently to the Oliver Ditson Fund and its respective uses by the trustees, who are B. J. Lang, president; Charles H. Ditson, secretary; C. F. Smith, treasurer, and Arthur Foote and A. Parker Brown, associate trustee, THE MUSICAL COURIER'S Boston representative inadvertently stated that its object was "to aid people in acquiring a musical education." The statement may be misleading, hence this correction. The fund was instituted solely for helping poor and needy musicians, and the trustees desire to be informed of any such persons who are in need of this aid. This applies to any locality in the United States. Either B. J. Lang or Arthur Foote, addressed at 6 Newbury street, Boston, will be glad to give all further information to applicants.

The annual concert course, to be held at the Building of Arts, recently completed at a tremendous cost to the Bar Harbor (Me.) citizens, has been fully arranged for the season. The first concert is scheduled for Saturday, July 25, when Madame Homer and that rare artist, Alwin Schroeder, cellist, will be heard in a fine program. These affairs are by subscription, although many of the tickets are put on sale at regular admission price in order to accommodate the "floating" contingent at this fashionable watering place. The full course will be scheduled in these columns later.

John Cregan Manning, pianist, now in Paris teaching and studying some new French music for his coming concert tour which begins in October, went over to London a fortnight since to look into matters relative to his recital there in Aeolian Hall next season. Mr. Manning will return to Boston in time for some important engagements to be filled before starting out concertizing in the autumn. Mr. Manning says he is fond of romantic music, and shows this in his playing of Chopin and the recent things of Debussy and others.

W. S. Bigelow, Jr., has recently added to his list of attractive artists, to be handled by him exclusively, Edith Thompson, pianist, and Emma Buttrick Noyes, soprano, both of whom will be an acquisition to Mr. Bigelow's coterie of artists. Miss Thompson, most charming in stage

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presence and a Hopkirk and MacDowell pupil of genuine pianistic gifts, recently appeared with marked success on the North Shore. Miss Thompson has played with the best organizations of the East.

Henry W. Savage's office issues an expressive little sheet called "Tips and Tales," which is sent to this office every week. One paragraph reads:

By official order of the Boston municipal authorities, "The Merry Widow" score has been added to the program of classic music to be played during the forthcoming season at the public concerts in Boston Common by Albert M. Kanrich's Band.

The death of Charles H. Bond, of Commonwealth avenue, at his summer home at Swampscott, reminded Boston of this philanthropist's interest in music and personal aid to many struggling singers. Last spring two New York singers became proteges of Mr. Bond, and are now in Europe studying for grand opera. Mr. Bond was widely known among musicians, both in this and the old country.

E. Cutter, Jr., teacher of voice at 6 Newbury street, is spending most of the summer in his camp, which is about two hours' run from the city, coming in at prescribed hours for lessons to be given pupils who are still studying Mr. Cutter's excellent method. His remarkable booklet, "Of Interest to Those Who Desire to Sing," has become known even in Europe, Mr. Cutter receiving applications for it from there.

The Faelten Pianoforte School's summer schedule, now in vogue at the school rooms, 30 Huntington avenue, comprises a professional course for music teachers in the application of the Faelten System. There are also many pupils taking the regular course in piano and theory. Wilson Price, Bertha M. Snow and Margaret Twomey are those instructing the summer classes.

Mrs. George Greene's gifted pupil, Helen Vance Kellogg, who has returned West, will be heard in a series of summer recitals in the West. Miss Kellogg's old home, St. Louis, will be likewise honored in having this singer appear in programs before the fall, when she will return to Mrs. Greene for further study prior to going abroad.

Benjamin Guckenberger and his wife, Margaret Gerry Guckenberger, are spending the summer at East Gloucester, where they are well known for the delightful musical evenings promoted by them for the delectation of the large summer colony gathered there every year. Mrs. Guckenberger will doubtless be heard in a series of song recitals at Hawthorne Inn in the Casino during August.

"Harmony Camp," where Edith Noyes (Porter) is outing for the three summer months, sends greetings to THE MUSICAL COURIER. "Little Alice Eldridge," as one of Mrs. Noyes' gifted girl pupils is generally called, is just now one of the campers, but will leave this country in September to become a pupil of Madame Carreño for a year or more.

Louise Lathrop Mellows, of Trinity Court, announces that next season one of the new departments in her piano

classes will be the teaching of listening or ear training and musical history. Mrs. Mellows will reopen her studios in October.

Grace Horn, assistant in the Tippert-Paull studios, is on the coast of Maine for the summer with her mother and brother, Dr. Horn. Miss Horn has been re-engaged for the primary music in Miss Pierce's School, in Brookline. She has shown marked adaptability for such work.

Stephen Townsend has closed his Newbury street studios and repaired to his Woodstock, Vt., farm, where he will remain until September 15. Mr. Townsend has planned for some very attractive programs for his pupils next season, to be given publicly and in his studios as well.

Frederick R. Comee, assistant manager of the Boston Symphony Orchestra, has gone to Bar Harbor to meet the orchestra members who will play at that resort the remainder of the season. Mr. and Mrs. Comee have been stopping at the Maplewood, in Maplewood, N. H.

Carl Stasny, pianist, is in Germany for the summer months. Mrs. Stasny accompanies him.

Virginia Listemann, soprano, was booked for the six day festival in Winnipeg last week. Miss Listemann's concert tour has been splendidly successful, many return engagements being the result. She will return to Boston in August.

Katherine Ricker is on her annual vacation trip to her old home at Portland, Me., where she is recuperating for a very busy season next year. Her favorite pastime is driving, owning as she does a beautiful bay gelding and cart.

Lucia Gale Barber has closed her Ludlow studios for the season and has gone to her home in Iowa for the months of July and August. Mrs. Barber will reopen her classes in "Rhythm" in October.

Mrs. Robert N. Lister is at Leicester, Mass., for the summer, stopping at the fascinating old tavern where so many interesting people go. Mrs. Lister is accompanied by Mr. Lister.

WYNNE BLANCHE HUDSON.

Heinrich Meyn's Plans for Next Season.

Heinrich Meyn, the baritone, has succeeded in arranging with C. V. Bos, Dr. Wullner's accompanist, to play his (Mr. Meyn's) accompaniments at the recital which Mr. Meyn will give at Mendelssohn Hall on November 19. Dr. Wullner's engagements prevent Mr. Bos from playing for Mr. Meyn at Boston on December 3, but he has promised to accompany Mr. Meyn in Europe in the spring of next year. Had Max Fiedler not been secured by the Boston Symphony Orchestra as its conductor, Dr. Fiedler would have probably honored Mr. Meyn again by playing for him at the Hamburg recitals, as he has done in the past. Mr. Meyn's season in this country will be a short one, as his engagements in London and on the Continent will necessitate his departure at an early date.

Two Tours for Madame Gadski.

Two tours will be given next season by Madame Gadski, who again is to be under the managerial direction of Loudon Charlton. She will be heard in concert prior to her return to the Metropolitan Opera House, while a second tour, to extend to the Pacific Coast, will be undertaken in January. The prima donna is at present at her home in Berlin.

Geraldine Morgan to Resume Concert Work.

Geraldine Morgan, well known as a violinist, is to take up concert work again next season under the direction of Loudon Charlton. Miss Morgan's name is familiar wherever good music is appreciated. She has appeared with success both in Europe and America, and has played with leading orchestras.

Gertrude Lonsdale Coming Here.

Gertrude Lonsdale, the English contralto, who is coming to America in November with the Yorkshire Chorus, is to fill a number of concert engagements in Canadian and American cities under the direction of Loudon Charlton.

Madeline Keipp and Bertha M. Foster are the directors of the School of Musical Art at Jacksonville, Fla. Miss Keipp has studied at the Cincinnati College of Music, under William H. Sherwood, in Chicago, and in Germany at the Mannheim Conservatory of Music. Miss Foster is a graduate of the Cincinnati College of Music, having received the Springer gold medal. Later she studied with Wolstenholme in London. Both ladies have held positions in Southern music schools.

Goldmark's "A Winter's Tale" has been sung in Budapest as well as in Vienna and will be produced next winter in a number of German opera houses. "Falstaff" has just been revived in Berlin.

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PHILADELPHIA, July 11, 1908.

An encouraging sign of the times is the attention given to music at the Summer School of the University of Pennsylvania. Students and teachers intending to take the music course have registered from all over the country, as well as from South American States. The course includes theoretical, vocal and instrumental instruction, as well as numerous lectures and recitals by instructors of the Combs Broad Street Conservatory of Music, which is affiliated with the University. Lectures already announced are "Instruments of Music" and "Modern Tendencies in Music." The first recital will take place on July 14 at Houston Hall, when Stanley Addicks, organist, will be heard in a program of Bach, Saint-Saëns, Dubois, Salome, Widor and Addicks numbers.

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While there is nothing really new to report regarding Oscar Hammerstein's Philadelphia Opera House and season of opera, it seems hardly proper to pass by the undertaking in silence, when every one here is showing so much interest in the work. The time worn form really covers the ground. "We report progress" both in the sale of seats for the winter season of opera and in the erection of the opera house building. The four representatives of Mr. Hammerstein who take the subscriptions at the downtown office are very busy men indeed, while Arthur Hammerstein and probably four hundred men are in the same inspiring kind of a rush with the work of construction of the opera's new home.

• • •

Open air music can be heard and is heard by thousands every day in the Philadelphia parks. The programs are usually arranged in the hope of pleasing the popular taste without descending to musical vulgarities, and, considering the difficulties of making programs suitable for all tastes and all weathers, besides somewhat noisy surroundings, very excellent results are attained.

The Municipal Band will play this evening from 8 until 10 o'clock in Fairhill Square, Fourth street and Lehigh avenue.

The following selections will be rendered:

America Marshali
March, Alcayor Hotel Balle
Overture, Siege of Rochelle Hall
Valse suite, Wedding of the Winds Hall
Excerpts from Il Trovatore Verdi
Popular Songs of the Day Harris
Descriptive, A Hunting Scene Bucatossi
Reminiscences from Stephen Foster Tobani
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morrow afternoon at 4 o'clock Director Hassler has arranged the following program:

March, The Philadelphia Record	Engleman
Overture, Martha	Flotow
Narcissus	Nevin
Reminiscences of Scotland	Godfrey
Fackeltanz	Meyerbeer
Grand selection, Lohengrin	Wagner
The Lost Chord	Sullivan
(a) Entre Acte from La Gioconda	Ponchielli
(b) The Butterfly	Bendix
Echoes of 1863	Calvin
Star Spangled Banner	

The Fairmount Park Band will play at Belmont Mansion today as follows:

AFTERNOON (4 to 6).

Grand march, La Reine de Saba	Gounod
Overture, The Beautiful Galatea	Suppe
Hungarian Dances	Brahms
Pas des Fleurs	Delibes
Motives from Preciosa	Weber
Album Blatt	Wagner
Waltz, One Thousand and One Nights	Strauss
Melodies from Follies of 1908	Edwards

EVENING (8 to 10).

Overture, Ruy Blas	Mendelssohn
Souvenir de Meyerbeer	Tobani
La Danseuse	Von Blon
Cornet solo (selected)	
Soloist, Richard Bodamer	
Descriptive piece, A Comical Contest	Godfrey
Grand Swiss fantaisie, On the Alps	Tchaik
The Ride of the Valkyries (by request)	Wagner
Melodies from Dolly Varden	Edwards
Star Spangled Banner	

At Lemon Hill tomorrow afternoon, 4 to 6 o'clock:

Overture, Martha	Flotow
Narcissus	Nevin
Reminiscences of Scotland	Godfrey
Fackeltanz	Meyerbeer
Grand selection, Lohengrin	Wagner
The Lost Chord	Sullivan
Entre Acte from La Gioconda	Ponchielli
The Butterfly	Bendix
Echoes of 1863	Calvin
Star Spangled Banner	

WILSON H. PILE.

Royal Welcome for the Brooklyn Arion.

The cables last week reported the triumphs of the Brooklyn Arion on their tour through Germany. Concerts were given at Bremen, Berlin and at the new royal palace at Potsdam, before the Crown Prince and Crown Princess. The itinerary includes Dresden, Munich, Eisenach, Weimar, Wiesbaden, Cassel, Frankfort-on-the-Main and other cities. It is announced that the club will sing before Emperor William at Wilhelmshöhe, near Cassel. On the tour special honors have been showered upon the conductor, Arthur Claassen. The singers expect to return to America next month.

Musical News ?

(From a London Exchange)

Sir Frederick Bridge, the musician, speaking at Evesham College, said when he was in America he had to clean his own boots. "You can put them outside the door of your room," he said, "but they will not get polished—you cannot get American servants to do anything."

Owing to her limited engagement at the Metropolitan next season, Sembrich will have time to appear more frequently abroad, and she has planned a tour, beginning in February, and to embrace operatic appearances at Dresden, St. Petersburg, Berlin, etc., and song recitals elsewhere.



PITTSBURGH, July 11, 1908.

The free organ recitals given by Charles Heinroth, city organist, have achieved a high degree of success the past year. In point of attendance it has been the most successful season since the first, thirteen years ago. The Saturday evening recitals show a gain of several hundred per cent. over the average of recent years. Mr. Heinroth gave 68 recitals and 8 lectures at Carnegie Hall. He played 519 compositions, of which 246 were German, 113 French, 53 English, 42 American and the rest scattered among Italian, Russian, Scandinavian, Polish and Hungarian. The subjects of his lectures were: "John Sebastian Bach," "The Organ, its History and Construction," "Suite Forms," "Contemporary Composers," Wagner's "Meistersinger" and "Forms in Music."

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Christine Miller has been engaged to sing at the Eastern Central Sängerfest to be held at Canton, Ohio, August 11, 12 and 13. Miss Miller's plans for next season are well under way, and many important re-engagements are already booked. Miss Miller has just signed with the Chicago Apollo Club to sing the contralto part in Bach's B minor mass next April, her third appearance with this society. Her second engagement with the Evanston, Ill., Musical Club will occur December 1, in "The Messiah," and dates for this same oratorio are about closed with several other important Western clubs.

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Arthur Nevin, a former Pittsburgher, arrived in Pittsburgh from Berlin, where he has been putting on his new Indian opera. Mr. Nevin came on to Pittsburgh to attend the funeral of his father. A new song which he brought with him, entitled "As Thou Wilt," was sung by Ellsworth Giles at the funeral services. Mr. Nevin will be remembered as the composer of "Poia," given by the Mozart Club of this city a year or so ago. He is a brother of the late Ethelbert Nevin, Pittsburgh's famous composer.

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Edith Harris Scott, contralto, and Denis Chabot, pianist, will leave next week for Winona Lake, Ind., where they will give several recitals.

CHARLES W. CADMAN.

At the recent operatic festival in Cologne, the chief success was scored by the Monnaie Opera Company of Brussels, which gave "Bohème" and "Pelleas and Melisande" in faultless fashion, both as to vocal and scenic requirements. In the first named work, Yvonne de Treille carried off the main honors, and in "Pelleas and Melisande" they fell to Perrier, as the hero. Perrier and De Treille are favorite acquaintances of New York operagoers.

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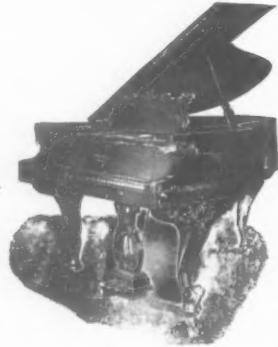


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